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How Rocky Tried to Cover Up His CIA Sins

Look Out, Audience, the Actors Can See You

Hooked on Hamburgers: Great Cooks Confess All

E DOLLAR SEPTEMBER 5, 1977

# NEW YORK

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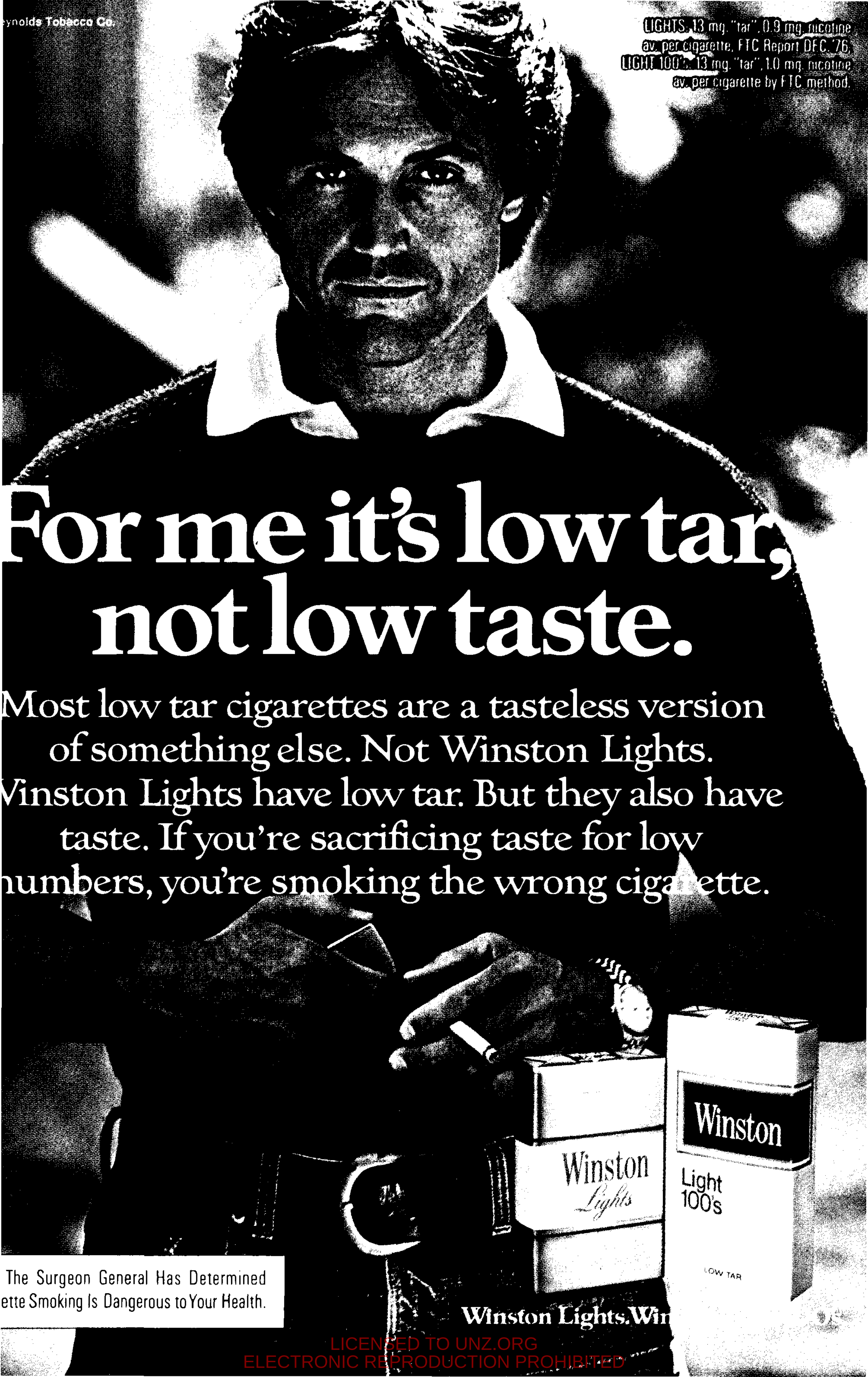

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CHARLES REVSON

VOL. 10 NO. 36

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*By Richard Gambino and Michael Novak*

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*By Ruth Gilbert*

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*By Ned Sherrin*

Those performers onstage see you too, you know, while you snooze in your theater seat. And they are not amused. Onstage commentator and director Sherrin *(Side by Side by Sondheim)* reports on how the audiences perform on given nights.

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*By Tad Szulc*

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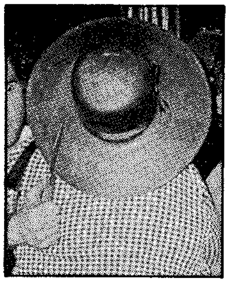

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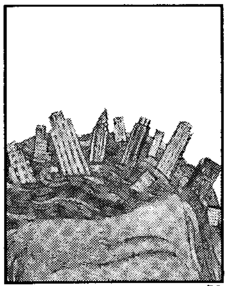

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The Mostly Mozart concerts, just concluded, constitute the best argument for summering in New York.

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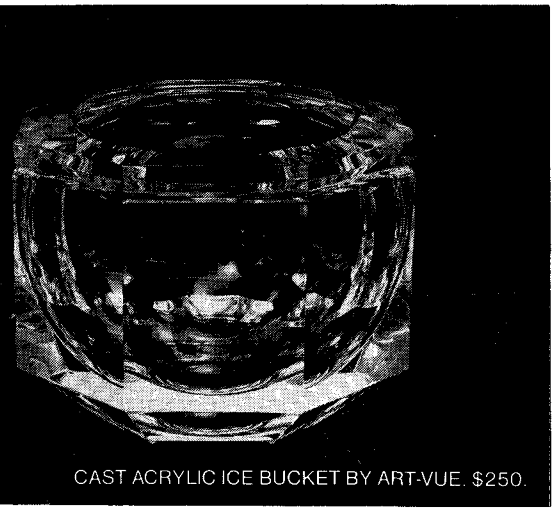

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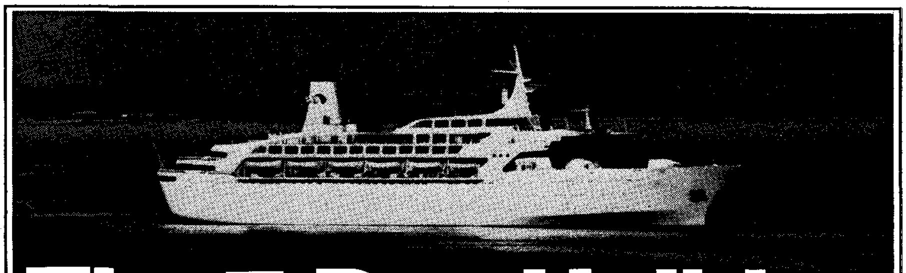

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# NEW YORK INTELLIGENCER

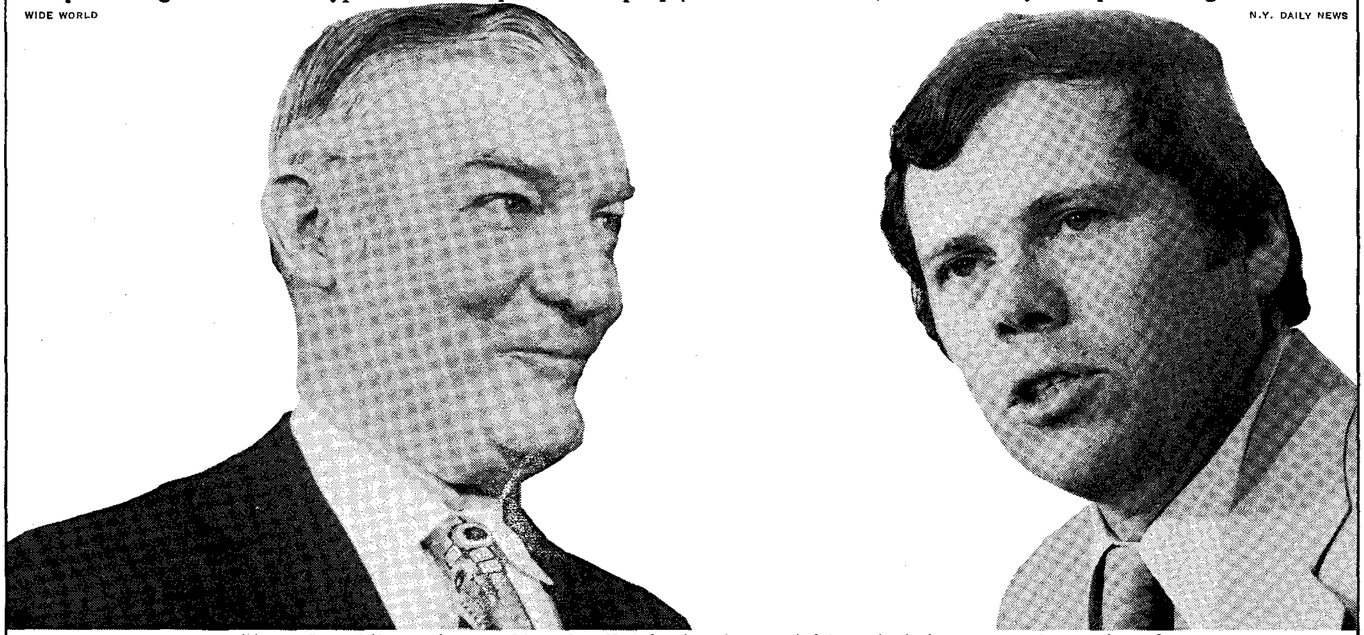
## It's a Fact—The Boys in Blue Did Indeed Make a Blue Movie

Despite official New York Police Department denials, the cops have indeed made a pornographic movie, we've learned, and in the view of one porn queen, "It's pretty good. There are a lot of action shots."

The *Daily News* reported last week that members of the Organized Crime Control Bureau had made a smut film, but that it was "canceled by an outraged Commissioner Michael Codd when he learned that a policewoman had watched the on-camera hijinks and helped in the production."

Codd, through Francis McLoughlin, deputy commissioner for public information, issued a vigorous denial of the story, and even went so far as to say that the film was not made, claiming the matter never went beyond the talking stage.

Baloney. The cops did, in fact, make three hard-core "loops"— segments of the type shown in quarter-fed peep machines in porn parlors. The loops were made, we're informed, in a Queens motel near JFK Airport last May. The three loops, according to our sources, are "pretty unimaginative, standard hard-core stuff."


WIDE WORLD

N.Y. DAILY NEWS

*Codd, McLoughlin: Why are NYPD officials denying activities of their own antismut force?*

The first portrays a damsel in distress who enlists the aid of a bellboy to fix a leaking faucet. As is typical of such loops, the couple becomes involved in explicit sexual activity in short order. "With these loops, you have to get the action going fast so the guy pumps in more quarters to watch the rest of the film," notes our porn expert.

The second loop, also fairly standard, involves a burglar who breaks into the damsel's room and again, in short order, forgets about any stealing. The third loop, which includes some shower scenes, centers on a honeymoon couple.

The stars of the three loops are two professionals, who, we're told, even supplied the scripts.

For their onscreen services, which took a total of about twelve hours, the two were each paid $50 per loop, or a total of $300. In all, it costs about $3,000 to make three loops like these, including camera and lighting crews. The NYPD, presumably, picked up the entire tab.

Why was the Police Department making a porno film in the first place? Initially, we are told, its intent was to snare promoters of kiddie porn. The theory was that by setting up a "legitimate" pornographic-production business, under a phony name, the undercover cops could infiltrate the porn industry and find out who was promoting kiddie porn and who was providing the kids to star in such films. But after the police had interviewed dozens of porn actors and actresses—some of whom were responding to newspaper ads the phony company had placed—the kingpins in the smut industry began to get suspicious. Too many questions were being asked about kid pornography.

For example, the questionnaire filled out by all applicants asked: "What kind of sex will you not engage in?" If the performer did not specifically rule out kid porn, the cops would press further. (Most porn performers, we're told, have few taboos, but bestiality and performing sexual acts with children are considered too risky.) Word spread soon in the filth business that the company was suspect.

Despite offers of handsome bonuses for producing kids to star in their loops, the cops came up empty-handed. So, it was decided, a *real* film would have to be made to establish credibility. It's possible that, since this was an undercover operation, Police Commissioner Codd may not have known the production was going on.

Technically, the cops were not breaking the law by producing such a film, nor were the stars or any others involved in the production doing anything illegal. According to current law, a film is pornographic only when a court has said so.

After the film was made, apparently some of the brass who knew about the undercover operation got cold feet and it was never distributed, nor was it even widely shown, even to porn kings. Hopes of snaring the kiddie-porn purveyors began to evaporate, as did the chances of finding out organized crime's role in the porn industry.

The unit that produced the film is now in limbo. And the "nonexistent" film? Well, Commissioner Codd, one place you might want to start looking for it is your own property clerk's office.

## Special Issue Not So Special

*Advertising Age* columnist Fred Danzig pulled out all the stops last week in saluting Jann Wenner's move to Manhattan and his plans for a special September 8 New York issue of *Rolling Stone.*

To read Fred's ecstasies you'd think Wenner had personally bought up all outstanding Big MAC bonds, and pledged to plow Queens Boulevard during next January's blizzards. Danzig quotes Jann on a startling discovery: New York is "going to be the dominant city in the U.S. again." He forgot to ask Wenner which city currently fills that role. Oakland?

But while Danzig was raving about Wenner's passion for New York, Wenner himself was deciding to postpone *R.S.*'s highly hyped "special" on the city to do a tribute to Elvis Presley instead.

In the special Elvis issue, Wenner, who has been seen frequently with Jackie O, is running a story by her daughter, Caroline Kennedy, who accompanied *Daily News* columnist Pete Hamill to Memphis. After Caroline's article was rejected by the *News,* she submitted it to *Rolling Stone.* We're told that the story was about 2,000 words long, and had to be rewritten. In fact, it was riddled with gaps which *R.S.* staffers had to fill in. Obviously Jann's newly professed passion for New York is second to his love for his rock constituency.

DAVID RANNS

*Caroline: Cub reporter.*

## Woody and Diane: Together Again

BRIAN HAMILL / PHOTOREPORTERS

*Keaton, Allen: Another movie.*

Woody Allen will soon be using New York City as a backdrop for his fantasies. In October, we're told, Woody will once again be directing and co-starring with Diane Keaton. But the details are being kept a secret.

## Idling Along the Potomac

Although the Carter administration made a big to-do over cutting down on government bureaucracy, paperwork, and waste, we feel the following memo demonstrates a penny-wise, pound-foolish philosophy.

Administrator Joel Solomon of the General Services Administration sent a letter to government agencies with employees operating government-owned or -rented vehicles on official business, from which we quote directly:

> The President's recently announced comprehensive energy conservation plan calls for prompt action, particularly by the Federal sector, to drastically reduce energy consumption. To this end, the General Services Administration (GSA) is preparing to issue a regulation in the Federal Property Management Regulations (FPMR) series which will restrict the idling of Government-owned or -operated motor vehicle engines to periods of not more than one minute. . . .
>
> In order to promptly respond to the President's energy conservation goals, we request that motor vehicle operators of your Agency using vehicles on official Government business be advised to restrict engine idling to one minute or less.

Imagine the energy that was expended in drafting, typing, and delivering this memo to governmental agencies.

## More Dish From Hollywood

Evelyn Keyes, whose trashy autobiography, *Scarlett O'Hara's Younger Sister,* is in its fourth printing, is going to get rich. Swifty Lazar, the nifty little literary agent, has taken Evelyn by the hand and is pushing her next book, a sexy novel (being written) about suspense in a theatrical touring company. Evelyn reportedly will get a $100,000-plus advance.

*Keyes: Writing a novel.*

## Bella Worker: Too Honest?

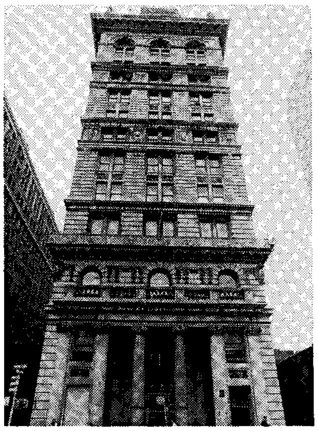
A West Side resident who has never been particularly fond of Bella Abzug received a telephone call the other evening from an Abzug campaign worker taking a voter survey.

"Could you please tell me what you think of Mrs. Abzug?" the campaign worker asked.

"Frankly, I think she's a pain in the ass," the West Sider replied.

There was a moment of stunned silence on the other end of the line, then laughter. "That's putting it mildly," the campaign worker said.

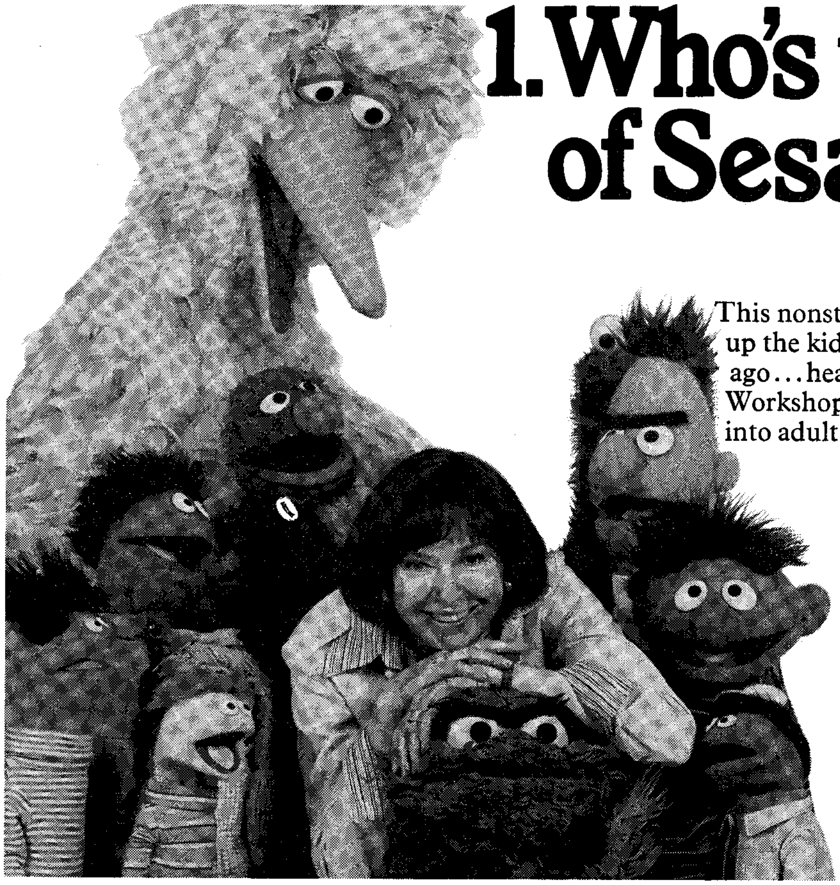
## City Breaks Its Own Law



*346 Broadway: Illegal occupancy.*

The building at 346 Broadway is now a municipal building housing city offices including several courts where minor offenses are tried. Ironically, they occupy the building in violation of the law. The Certificate of Occupancy the city issued to itself when it took over the building in 1956 was only temporary and expired six years ago. The buildings department admits that the C.O. has expired and that "there is a bona fide violation." However, the spokesman adds that the buildings department notified the public works department, which is responsible, and filed a violation back in 1971. According to the buildings-department's files, though, nothing has ever been done.

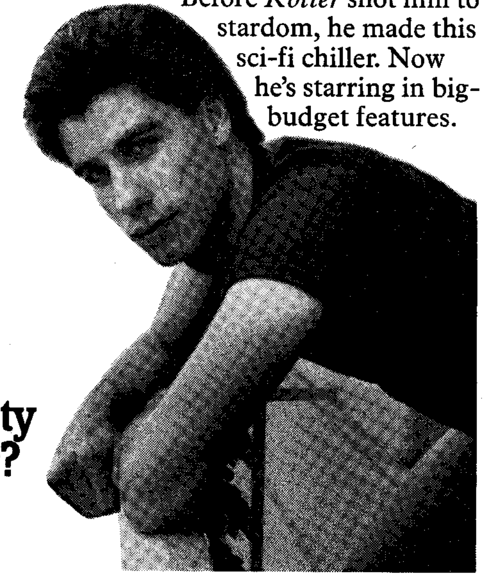
# 1. Who's the mother of Sesame Street?



This nonstop exec dreamed up the kiddie smash 8 years ago…heads Children's TV Workshop…is branching into adult programs.

Photographs by:
Jill Krementz,
Ken Regan/Camera 5,
Raeanne Rubenstein,
Wayne Wilson/S.I. and
from the personal collection of
Mr. & Mrs. Owen Frampton.

## 2. What was John Travolta's first film?



Before *Kotter* shot him to stardom, he made this sci-fi chiller. Now he's starring in big-budget features.

## 3. Can you name this writing couple?

He's the only winner of Pulitzers for both fiction and poetry…they've both won National Book Awards.

## 4. How long has Richard Petty been racing?

The king of the stock car circuit is 39…has won over $2½ million in his long career.

## 5. Who's the little rocker?

Today he's one of rock's biggest talents…plays Bill Shears in the *Sgt. Pepper's Lonely Hearts Club Band* movie. Peter who?

**ANSWERS:**
1. Joan Ganz Cooney.
2. *Devil's Rain.*
3. Robert Penn Warren and Eleanor Clark.
4. 19 years.
5. Peter Frampton.

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The Capitol Letter/Tad Szulc

# WHY ROCKEFELLER TRIED TO COVER UP THE CIA PROBE

## Rocky's Watergate?

On January 21, 1975, then Vice-President Nelson Rockefeller, chairman of the blue-ribbon investigating commission that was to get to the bottom of illegal CIA activities, quietly called CIA chief William Colby into his office and urged him not to tell all. It was the most blatant cover-up attempt since Watergate.

The vice-president's argument was that, for national-security reasons, it was not necessary for his commission to be told "everything." Rockefeller, therefore, urged Colby not to volunteer any information and to confine himself to bare-bone answers to questions that the commissioners might ask him. But Rockefeller also had personal reasons for his request: He had participated twenty years earlier in decisions involving the illegal CIA behavior that now was being investigated.

It is unclear whether Rockefeller acted on his own or with the knowledge and approval of President Ford, who, on January 4, 1975, had named the Commission on CIA Activities Within the United States to look into published allegations that the agency had engaged in illegal operations against American citizens on U.S. soil.

It does appear, however, that the vice-president failed to inform the rest of the commission of his request to Colby, and the commissioners may still be unaware that their own chairman tried to sabotage their work.

Colby, who was fired by Ford in November, 1975—apparently because he had been too cooperative with the commission as well as with a subsequent Senate investigation—refused to comment on reports concerning Rockefeller's cover-ups, saying he would neither deny nor confirm them.

Likewise, Colby refused to say whether the book he is currently writing on his CIA career, to be published next year, includes an account of the Rockefeller pressures. Rockefeller himself could not be reached for comment.

Accounts provided by highly authoritative informants said that Rockefeller's approach to Colby was made on January 21, 1975, immediately following the second meeting of the commission in a conference room in the Executive Office Building (EOB), across the West Executive Alley from the White House.

As the story is reconstructed from these accounts, Colby had been quite forthcoming during this session. The first session, on January 14, was taken up by Colby's general review of the CIA's past activities. But on January 21, he had volunteered to the commission that during the 1950s and the 1960s the agency had engaged in secret experiments with LSD, which had resulted in at least two deaths.

Colby's revelation seems to have upset Rockefeller considerably. Knowledgeable informants believe that the vice-president — and possibly Ford — were worried that Colby might follow it up with such other damaging disclosures as the CIA program for assassinating foreign leaders. Consequently, Rockefeller invited Colby for a private conversation in the vice-presidential office at the EOB, undertaking to convince him that national security would be endangered if the commission were to learn too many CIA secrets.*

There is no precise version of Colby's reply to Rockefeller. It is known, however, that Colby took the view that not only the commission but the Congress as well should be fully informed of all facts pertaining to the CIA's activities in the domestic field. (The commission's mandate, under Ford's executive order, limited the inquiry to CIA operations at home which were in violation of the agency's charter.)

According to Colby's CIA friends, the director thought it was an error on Ford's part to establish the blue-ribbon commission. He is said to have concluded that if any investigation of the CIA's wrongdoing were to be launched, it should have been done by congressional committees. In the post-Watergate period it appeared essential that Congress be brought into the picture if only to help restore trust between the executive and legislative branches of government.

The White House, on the other hand, decided on naming the Rockefeller Commission (the vice-president actually volunteered to serve as chairman after another name had been discarded) precisely to preempt congressional investigations—an attempt that failed, as it turned out.

This preemption stemmed from the fear of what is known in CIA parlance as the "family jewels." These are the agency's most jealously guarded secrets concerning its past operations. The "jewels" had been buried for years in the agency's secret archives at its Langley, Virginia, headquarters, although a great many records had been destroyed (particularly those relating to the 25-year mind-control program in which LSD and other dangerous drugs were used), and some of the secrets survive only in CIA officials' memories.

It was James R. Schlesinger who first began digging into the family jewels when he became CIA director in February, 1973, replacing Richard Helms. What Schlesinger found led him to issue orders to end a long series of illegal programs ranging from the agency's spying on American radicals and political dissenters to illegal opening of international mail, the LSD testing, and the planning of foreign leaders' assassinations. The search for the jewels was continued by Colby when he took over from Schlesinger in August, 1973 (after Schlesinger had been appointed defense secretary by Richard Nixon).

Neither Schlesinger nor Colby, however, considered it necessary to inform Nixon or anybody else outside the CIA of their discoveries. The past was the past, and, after all, they had taken all the necessary measures to halt questionable agency operations.

When Ford became president in August, 1974, Colby and his deputy for clandestine operations, William Nelson, briefed him on ongoing major intelligence operations, but again they did not find it desirable to place all the family

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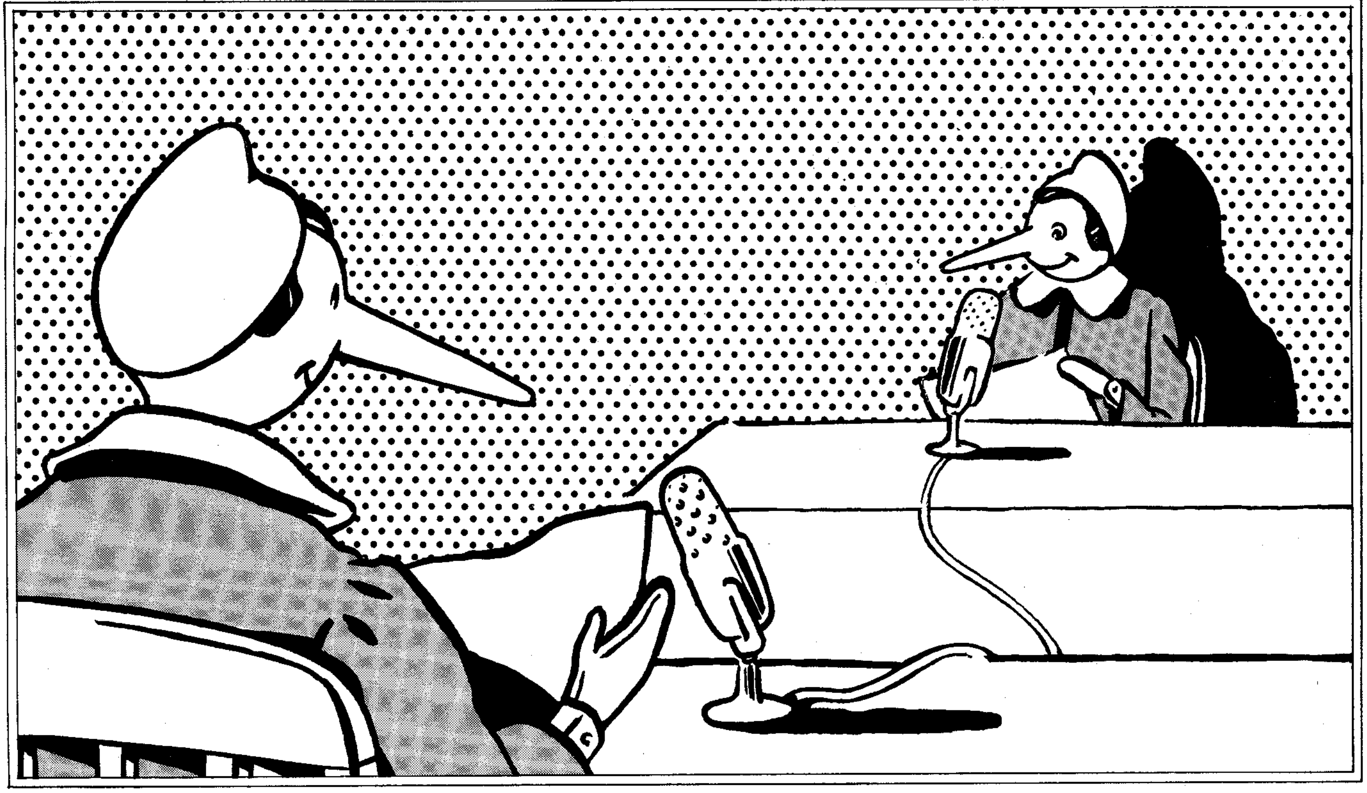
**Rockefeller's request for discretion, of course, constituted an insult to the integrity of the commission whose members had been chosen by Ford, Rockefeller, and their senior advisers.*

*The commission's members were John T. Connor, former secretary of commerce in the Johnson administration and chairman of the board of the Allied Chemical Corporation; C. Douglas Dillon, former secretary of the Treasury, undersecretary of state, ambassador to France, and, at the time, managing director of Dillon, Read & Company, the New York investment-banking firm; Erwin N. Griswold, former solicitor general and former dean of the Harvard Law School; Lane Kirkland, secretary-treasurer of the AFL-CIO; General Lyman L. Lemnitzer, former chairman of the Joint Chiefs of Staff; Ronald Reagan, former governor of California; and Edgar F. Shannon Jr., former president of the University of Virginia.*



jewels before the new occupant of the Oval Office. Ford was thus in blissful ignorance of all these events when on December 22, 1974, the New York *Times* published Seymour Hersh's sensational story about the CIA's illegal domestic manipulations.

The new president was in Vail, Colorado, on Christmas vacation when Hersh's bombshell hit Washington. Although Colby had informed Lieutenant General Brent Scowcroft, the deputy national-security adviser, three days earlier that the *Times* was preparing an article on this subject (Hersh had given Colby advance notice), this word apparently never reached Ford. After reading the *Times* story, Ford instructed Henry Kissinger, who still held the twin posts of secretary of state and national-security adviser, to obtain a report from Colby on the situation.

So, without going into classified detail, Colby prepared a report—it became known as the "Vail Report"—confirming that the CIA had indeed spied on Americans under "Operation Chaos," but he emphasized that this activity had been discontinued. The report was taken to Vail by Kissinger. Subsequently, it was made public.

On his return to Washington, Ford called a meeting in the Oval Office on January 3 and received a full briefing on what the CIA had been doing all those years. Kissinger was in attendance (it is not clear whether Rockefeller was present), and now Colby displayed all the family jewels for him. What alarmed Ford and Kissinger most was that the plans for the assassinations of foreign leaders—from the Congo's Patrice Lumumba to China's Chou En-lai and Cuba's Fidel Castro—were sure to come out in the investigation they knew was an inevitable consequence of the Hersch article.

Ford and Kissinger hadn't known about these clandestine CIA activities until Colby had given them what CIA officials call a "no s - - t" briefing, and their nervousness about assassinations was, by all accounts, the principal reason that Ford, advised by Kissinger, decided to form the blue-ribbon commission to be headed by Rockefeller. It would be, the White House people thought, a "safe" way of handling the investigation.

But the investigation—created by executive order on January 4—was not as safe as Ford had hoped. First, Colby emerged as too enthusiastic a witness, informing the commission, for example, of the LSD program. This led to the Rockefeller cover-up pitch to Colby. The CIA director did, apparently, cease to volunteer information, against his better judgment, but, as a commission staffer put it, he was "boxed in" because he had to answer yes or no to questions developed by the staff. Slowly and painstakingly, then, the commission began acquiring more and more material, despite Rockefeller's partial success in restraining Colby. (The minutes of the weekly commission meetings remain highly classified, which makes it hard to assess exactly how Colby handled his testimony after the Rockefeller intervention.)

Rockefeller hadn't counted on indiscretion from another highly placed source, however. It was Ford himself who gave away the assassination story, in a careless remark during a lunch given for him by the editors of the *Times*. In short order, the story was leaked to Daniel Schorr of CBS News, and the White House saw its worst fears materializing. Now it was clear that the Congress would take a much harder look at the family jewels than had the Rockefeller Commission, which, pleading lack of time, had decided not to investigate the assassination attempts. With the formation of the Senate Select Committee on Intelligence Activities on January 27, the Rockefeller cover-up efforts were no longer effective.

What were Rockefeller's motivations in attempting to block his own commission's investigations?

While not necessarily agreeing with Rockefeller, a number of intelligence officers familiar with this matter—and this includes Colby—see a certain validity in the national-security argument. No intelligence service likes to have its innermost secrets publicized, and men such as Kissinger and Rockefeller, long familiar with intelligence work, clearly appreciated this reality. Kissinger, as usual, was fearful that headline-making disclosures about the CIA would complicate his conduct of foreign policy.

But it also appears that Rockefeller may have had deep *personal* reasons

Illustrated by Steven Guarnaccia

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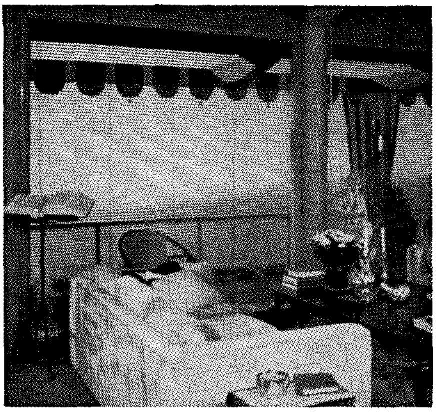

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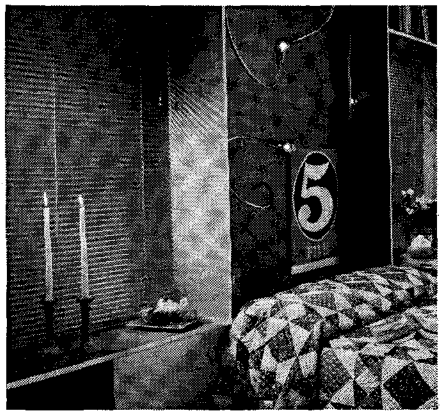

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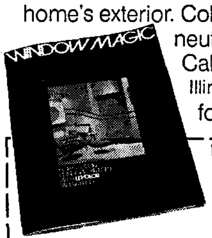

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for not wanting the whole truth to come out. This had to do with the very special services he had rendered to the Eisenhower administration. There are strong reasons to believe that Rockefeller was not only extremely well acquainted with many, if not all, of the CIA's family jewels, but also had had a hand in designing some of them.

In the first place, there was Rockefeller's tenure as undersecretary of Health, Education, and Welfare in 1953 and 1954. This was the time when the CIA set in motion its complex secret programs seeking to establish hallucinogenic-drug control of the human mind through experiments on thousands of unwitting Americans. These programs were code-named "Artichoke" and "MK-Ultra," and they involved secretly funded LSD research in scores of American hospitals, universities, and special foundations.

A certain amount of this funding was channeled through HEW, most particularly in the case of the Addiction Research Center of the National Institute of Mental Health in Lexington, Kentucky. The Lexington facility comes under HEW, which covertly handled the annual contracts for LSD experimentation being done there on addicts and federal narcotics prisoners. In fact, some of the most significant LSD research was conducted in Lexington.

Authoritative informants believe that as HEW undersecretary, Rockefeller was one of the few top officials in the department who knew that CIA funds were being surreptitiously moved for this research. Even Oveta Culp Hobby, the HEW secretary, apparently knew nothing about this.

In December, 1954, Eisenhower named Rockefeller special assistant to the president for "cold-war planning," although this description of his duties was not publicly known. In his new capacity, Rockefeller became Eisenhower's direct link to covert intelligence operations.

The mechanism through which the president supposedly controlled clandestine intelligence was the Operations Coordinating Board (OCB), functioning as part of the National Security Council structure. The OCB, created by executive order in September, 1953, was the forerunner of subsequent White House covert-intelligence control groups—such as Nixon's "Forty Committee," which Kissinger chaired. The OCB's chairman was the undersecretary of state, and its members were the deputy secretary of defense, the director of the Foreign Operations Administration (foreign aid), the director of Central Intelligence, and a representative of the president designated by him.

When Rockefeller came aboard at the White House at the end of 1954, Eisenhower appointed him his representative on the OCB. It was a powerful body, accountable to virtually no one because of what was considered at the time the need to protect the president from official knowledge of secret intelligence operations. The OCB thus served as a "circuit breaker," and the White House could invoke the doctrine of "plausible denial" to cover when disclosures embarrassing to the president—like the U-2 incident—occurred.

William R. Corson, a leading Washington specialist on intelligence matters, has written in his forthcoming book, *The Army of Ignorance*, that "it's quite clear that the OCB maintained a very flexible set of criteria in deciding whether a specific covert-action project was consistent with a presidentially approved (NSC) policy directive."

Corson and other intelligence experts believe that, as a member of the OCB between December, 1954, and December, 1955, Rockefeller was able to learn practically everything about ongoing clandestine intelligence operations at home and abroad. This included the LSD testing as well as the growing CIA program of intercepting and reading the foreign mail of American citizens at post offices around the country.

The final report of the Senate Select Committee on Intelligence related that in March, 1955, CIA Director Allen W. Dulles briefed the OCB "on all CIA covert operations previously approved under NSC-4-A, 10/2, 10/5, and 5412." These designations correspond to National Security Council directives going back to 1948. Other intelligence sources say that Dulles laid out *all* the CIA family jewels before the OCB; Rockefeller was present at this briefing.

As an OCB member—and Eisenhower's personal delegate—Rockefeller thus participated in the approval of all covert projects that were submitted to the group during the year he spent at the White House, one of the most crucial cold-war years.

Two decades later, President Ford established the blue-ribbon commission to study the CIA, and Rockefeller therefore found himself in the extraordinary position of having to preside over an investigation of acts which, in several cases, he had personally approved twenty years earlier. In other words, Rockefeller had been called upon to investigate himself. Aside from national-security considerations, then, small wonder that on January 21, 1975, the vice-president of the United States invited the director of the CIA to be his cover-up partner. ■

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## The Bottom Line/Dan Dorfman

# WHY WALL STREET LISTENS TO IGO

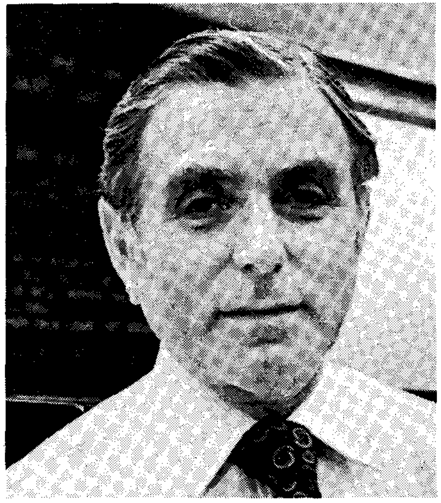
### The Acquisition Craze

When the hottest corporate-bidding contest of the year—the frantic pursuit of capital-goods biggie Babcock & Wilcox by J. Ray McDermott and United Technologies—recently produced another record high offer of $62.50 a share from McDermott, Ignatius "Igo" (pronounced *ego*) Teichberg was one of the happiest guys on Wall Street. It's no wonder. Earlier this year, the pint-size (five-foot four-inch) Polish-born institutional research chief of the brokerage firm of Gruntal & Company had aggressively recommended Babcock's shares at 34⅜. At last count they were trading at 59½.

Luck? Maybe so. But maybe not, since the 54-year-old Teichberg is running an incredibly hot hand in what has emerged as the single best game in a dreary market: the highly rewarding, but equally risky, takeover play.

Teichberg has been simply uncanny. Last October, for example, he told his clients—fourteen banks and insurance companies—that he thought Austral Oil, then selling at about 14, was ripe for acquisition. Well, Austral's management, fed up with Wall Street's evaluation of its assets, subsequently decided to liquidate the company. The stock is now selling at around 33. Teichberg did it again in November. This time his acquisition candidate was Kewanee Industries, selling at about 28. Later, Gulf Oil came to the same conclusion as Teichberg and made a 47½ bid for Kewanee's shares. They're now around 45. Menasco and Inmont are another couple of big winners Teichberg's had in the acquisition game.

To make sure I didn't think he was feeding me a line, Teichberg pulled out a packet of material documenting his recommendations. "Look, 30,000 shares of Babcock & Wilcox I buy in April at 38¾. Look, you see the orders . . . ," shouted Teichberg, an Orthodox Jew who speaks with a decidedly Jewish accent and wears a yarmulke when he eats. "Look, Austral Oil . . . 1,600 shares at 14; 1,800 at 14¼; 2,800 at 14⅜; and 8,600 at 14½ . . . all in October. And show him the *Times* story," he howled to his super-aggressive girl Friday, Lynn Orenstein. The story (November 14, 1976) showed him recommending Kewanee at 28.



MORRIS WARMAN

**Teichberg:** *"The game's just warming up."*

No, Teichberg doesn't bug executive chambers, and he isn't clairvoyant. "I just do my homework," says Teichberg, who is invariably at the office at 7:30 A.M. (he prays before he goes to work, but not, he grins, for the market). That homework involves extensive late reading in the office, trying to get a feel from management as to how it views its goals and its future. "You'd be amazed at the kind of information Igo gets out of people," injected Ms. Orenstein. Since I know the SEC also reads this column, I never did pursue that rather intriguing remark.

There are certain characteristics Teichberg strives for in acquisition candidates—most important, the company's ability to grow on its own merits. And here he focuses on rising earnings in growing industries. His favorite field (and everybody else's too) is the energy sector. "The emphasis should be where business is booming, and right now that's energy," he says. Teichberg also seeks companies with lots of cash—a definite takeover incentive, he says. In fact, he thinks this may explain why McDermott is in a hurry to buy somebody, "because they're vulnerable themselves, with some $436 million in cash." Another takeover characteristic: small management holdings, thus limiting their ability to effectively fight a takeover—as in the case of Babcock, Teichberg says.

Some analysts suggest the current takeover rage is simply another one of those Wall Street fads—but not Teichberg. "It's much cheaper today to buy than to build, and that's why I think the acquisition game is just warming up," he says. That being the case, I asked him which acquisition candidates he's telling clients to buy now. Here are his favorites, their recent stock prices, and his estimates(in parentheses) of the potential takeover prices:

☐ Viacom International, 17¾ (25).

☐ Reserve Oil & Gas, 16 (26–28).

☐ Flying Diamond, 22 (over 35).

☐ Beech Aircraft, 30 (36–40). Beech's stock hit a 1977 high last week amid rumors that General Dynamics may be going for the company.

☐ Washington Steel, 24 (40).

☐ General American Oil, 56¼ (85–90).

☐ Shenandoah Oil, 20½ (over 35).

Aside from his ability to pick takeover candidates, Teichberg has an equally impressive record of selecting winners in the energy field. In the spring of 1975, for example, he recommended Houston Oil & Minerals at around 9; it was recently 40. And in April of 1974, he pushed Inexco at 10; it was recently 28.

"I'm very bullish on energy stocks," Teichberg told me. "People are taking profits because there's talk of oversupply. But I think this is misleading, because in the longer run, we're still going to have shortages. The Arabs aren't stupid. They'll regulate supply to hold up the price." Another industry plus, says Teichberg, is "the probable deregulation of gas and oil prices because of higher costs of exploration. This is still a very good time to buy energy—not sell it."

Accordingly, Teichberg, whose largest client is the Dry Dock Savings Bank, is recommending a slew of energy securities (ten all told), each of which, he believes, has the potential to rise at least 50 percent over the next twelve to eighteen months. His favorite (despite the run-up) is Houston Oil & Minerals—based on his belief the company has the prospects of recording annual earnings growth of 50 percent-plus through 1981 or 1982.

Of the remaining nine energy companies he favors—some of which (as previously mentioned) are thought to have added enticement as takeover candidates—Teichberg says they're all likely to show higher earnings and higher cash flow in the years immediately ahead. The companies are Mesa Petroleum, Ranger Oil (rated by Teichberg as a "second Houston Oil"),

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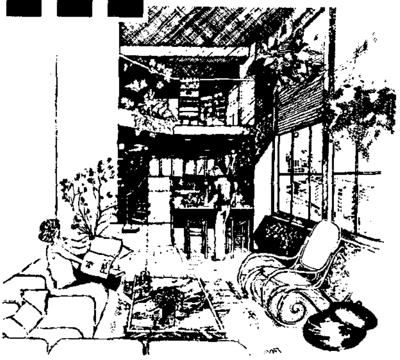

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As you might imagine, Teichberg's skills in the market (he also maintains an active trading account) have paid off handsomely. Despite the advent of fully negotiated brokerage commissions—which killed some securities firms and forced many brokers to leave the business—Teichberg is flourishing. Last year, for example, he was one of Wall Street's rapidly dwindling $1-million producers (meaning he generated over $1 million in gross commissions). That gave him a 1976 net income, he told me, of about $450,000. This year, he says, his commissions are running even higher, and he figures his 1977 income will exceed $500,000. It's a far cry from the weekly $60 paycheck he drew from Dreyfus & Company when he first came to Wall Street in 1957 as a research trainee.

As a matter of course, Teichberg, once a film director in Berlin (it was there in 1946 that he changed his first name from Israel to Ignatius to mask his Jewish identity), contributes 20 percent of his annual income to charity. "The Bible says to give 10 percent, but the rabbis say 20 percent," says Teichberg, who once worked in the Israeli underground in Rumania smuggling Jews to Israel. Teichberg puts his personal net worth at over $1 million, but he was reluctant for me to publish it, saying: "Everyone'll ask me for money."

Although he gives freely to charities, Teichberg refuses to be as philanthropic in his dealings with Wall Street. It's no secret that some institutional investors are demanding—and getting—discounts on brokerage commissions as high as 60 to 80 percent. But Teichberg tells me: "I give 30 percent discount—never more." In fact, he says he lost two insurance giants as clients—Equitable Life Assurance and John Hancock—because he refused to budge on this score. "They don't believe brokers have a right to live," he says.

In a similar context, he took a potshot at Laurence Tisch, the wheeler-dealer chief executive of Loews Corporation and a big player in the stock market. He recalls that he gave Tisch some good ideas, like Continental Oil, McDermott, and Tropicana, and Tisch, he said, told him: "Igo, you're terrific." But meanwhile, complained Teichberg, "I got very little business from him and I think he gave my ideas to his son, a broker . . . so I dropped him."

Had he blown a potentially big account? "Maybe so," said Teichberg. "But Tisch doesn't work for charity, and he shouldn't expect brokers to." ■

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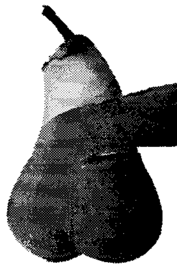

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EDITED BY RUTH GILBERT

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### THE MOVIES

**Aguirre, the Wrath of God**–A 1973 film by the German director Werner Herzog about a 1560 expedition by Spanish conquistadors in search of El Dorado. The trouble with the film is not in the excesses but the insufficiencies of Herzog's imagination. We never get inside anyone's mind, and come to understand neither Aguirre and his madness, nor why the others trusted him for so long. Cinema Studio.

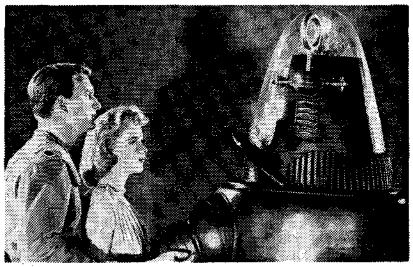
**The Bad News Bears in Breaking Training**–William Devane stars in the second installment of the little league series. Directed by Michael Pressman. Forum; 86th St East; Trans-Lux East; Loew's 83rd.

**Black and White in Color**–This first feature film by Jean-Jacques Annaud is a witty, strong, ingeniously constructed and remarkably mature piece of work. It is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Black or white, French or German, courageous or cowardly, human beings are to blame for war; this funny and fast-moving satire—in the best tradition of that genre—dispassionately exposes the ravages—not of war, but of human nature. Superb camera work, performances, music—even decent subtitles. Paris.

**A Bridge Too Far**–Richard Attenborough's film about an attack on the Dutch Rhine bridges in W W II never makes the subject clear. We don't get to fathom and follow who is doing what to whom, or exactly where and when. And however good it may be for your box office to stud your cast with 24-karat stars, it militates heavily against basic believability. This is an all-star martial disaster, and almost an insult to the dead, the survivors, and the truth. Loews Triplex; Greenwich.

**Chac**–Directed by Chilean filmmaker Rolando Klein, this Mayan tale of ritual and magical power depicts the struggle for power between the chief of a village, who favors the "magic" of modern science, and a mysterious diviner summoned from his hermitage *by the village elders in the hope that his* knowledge can influence Chac, the rain god, to create a torrential rainfall. New Yorker.

### EYE CONTACT?



Leslie Nielson, Anne Francis & Robbie the Robot perform in a scene from **Forbidden Planet,** sharing the bill with another Sci-Fi classic, The Time Machine, with Yvette Mimieux. At the Regency Theater (Broadway & 67th St) on September 6 & 7.

**Cria**–The best of Carlos Saura's latest three films, in all of which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told, and both have, along with sensitive faces and suggestions of ample inwardness, a limited acting style that borders on monotony. Cinema III.

**The Deep**–Based on Peter Benchley's follow-up to Jaws, this film advances the cause of underwater cinematography almost as prodigiously as it retards the cause of filmmaking. None of the plot holds water half as well as the brain of the scenarists. There is indeed an eerie beauty about the world of the deep, but for this sort of thing one still prefers Captain Cousteau at the helm. Victoria; St. Mark's Cinema; thru 8/30, Gramercy.

**The Eagle Has Landed**–The most ludicrous film to come along in many a spring. Plot concerns a German attempt, in WW2, to kidnap Churchill in order to negotiate a more favorable peace. As befits this preposterous idea, the film starts out with a few whopping absurdities, that, to its ghastly credit be it said, never let up for a moment. From 8/31, St. Mark's Cinema.

**The First Nudie Musical**–Cindy Williams and Stephan Nathan co-star in a story about a young producer who has decided to make a quickie porno flicker in order to save his ailing studio. 68th St Playhouse.

**La Grande Bourgeoise**–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, this is the sort of film that leaves a bad taste in the soul. The script is poor and based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. The horrendous cinematography of Ennio Guarnier, while making too few demands on the mind, strains our eyes beyond endurance. Beekman.

**Hiroshima, Mon Amour**–Alain Resnais at his early best, in a film that, despite flaws, is often moving and always innovative, and, in fact, made cinema history. The excitement of the initial sequences wears off toward the end, but this is a landmark film, finely acted by Emanuelle Riva and Eiji Okada, sensitively shot in black and white, and very intelligently directed. 8/31, Carnegie Hall Cinema.

**I Never Promised You a Rose Garden**–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. Cinema I.

**In the Realm of the Senses**–Oshima's "art film" about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the ridiculous. Plaza; thru 8/30, Art.

**Jabberwocky**–A film by and with some of the Monty Phyton crew. If you can laugh at this, you can laugh at anything and might as well stay home working up great guffaws over the spots in your kitchen sink. RKO 86th St Twin 2.

**The Kentucky Fried Movie**–A film directed by John Landis that spoofs 50's TV shows, disaster movies, sexploitation flicks, commercials and martial arts films. Eastside; thru 8/30, Quad; UA East.

**The Last Picture Show**–This is the film that made Peter Bogdanovich as a director, and proves that sedulous movie buffery can pay off. Based on a novel by Larry McMurty, this is the tale of a youth's growing pains in a small Texas town a quarter century ago. There are some good performances and the black-and-white photography is suitably moody, but trash is trash, and a directorial style scavenged from the work of many other directors must, sooner or later, pall. 9/2,3, Bleecker St Cinema.

**The Last Remake of Beau Geste**–There is something mildly repulsive about the idea of parodying *Beau Geste,* either the novel by Wren or the movie by Wellman. Marty Feldman's film is very much a graduation piece from the Mel Brooks school of farce. In this version we have Feldman and Michael York as identical twins, orphans whom Trevor Howard, lord of Geste Manor, adopts and names Beau and Digby. The result is mirthless straining. Sutton.

**Last Tango in Paris**–About sex, love and death among today's disaffected young and disenchanted middle-aged, this purports to be a social document, eroticism at its best, and a work of art, but despite fancy positions and posturings, fails at all three. Niether Bertolucci's directorial attudinizing, nor the actor's elaborate improvisations come to much beyond one good sex scene (the first), and Brando's *vaunted performance is merely an anthology of* all his former ones, while Maria Schneider's main talent is for looking unwashed even in a bathtub. Modish cinematography, bad music, and dialogue full of pratfalls. 9/2,3, Thalia.

**MacArthur**–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. Radio City Music Hall.

### TAKE ONE

**Didi Conn** stars as an aspiring singer-songwriter in the new Columbia film, **You Light Up My Life.** The story is set in the world of pop music and television commercials. It was written, produced, directed and scored by Joseph Brooks. From 8/31, Guild, Waverly.

**Man on the Roof**–A civilized, understated thriller, of a kind that is all too rare these days. Bo Wilderberg's film is made with a wary intelligence all the way, showing that however spectacular police work can get, it is seldom if ever romantic. This is no bogus epic, nor is it a lurid ominous *film noir.* If anything, it is a *film gris.* The scene is set in Stockholm, and the cinematography by Odd Geir Saether is just right. Thru 8/30, Embassy 72nd.

**The Man Who Fell To Earth**–Like all Nicolas Roeg's *(Walkabout, Performance, Don't Look Now)* films, this one is the blowing up of something simpleminded to bloated dimensions. Based on a sci-fi novel by Walter Tevis, Roeg reuses all his old tricks, notable the oldest; casting a pop star with androgynous, unisex appeal in the lead—this time, David Bowie, who comes across as an expressionless zombie. There is some interracial nudity, fantastic gadgetry, and opulent interior decoration. What is most on display is Roeg's third-rate sensibility desperately aspiring to a second-rate. 8/31, 9/1, Thalia.

**Monty Python and the Holy Grail**–Arthurian romance reduced to fractured middling-English. Not so funny as the group's previous film, but not devoid of *occassional hilarity. The method is completely hit-or-*miss, and we go from golden routines to 24-karat dross. Some unfunny jokes are literally trampled into the ground, but others are handled with wonderful detachment. On the whole, though, Monty works better on television. RKO 86th St. Twin 2.

**The Mystery of Kaspar Hauser**–Werner Herzog's choppy, capricious, ponderous, and attitudinizing film is an utter betrayal of its magnificent historical subject—a 15 year-old boy who shows up out of nowhere in the main square of Nuremberg in 1828, inarticulate and clutching a letter that obscures rather than clarifies his provenance. 8/31-9/1, Thalia.

**New York, New York**–A thoroughgoing disaster for all the people involved with it, from which they will have to be dug out like the remnants of Pompeii and Herculaneum. It is hard to say whether the acting of DeNiro and Minnelli or the direction by Martin Scorsese or the script by writers whose names do not deserve mention should take top dishonors. The original songs by Kander and Ebb are also strong contenders. Ziegfeld; Quad; Trans-Lux 85th; Embassy 72nd.

**Orca**–Charlotte Rampling and Richard Harris star in a film about a killer whale which relentlessly tracks down the slayer of his mate on sea and, believe it or not, on land. For nasty snickers, this movie is as good a dog as any in these dog days. There is some fine underwater work under second-unit directors Folco Quilici and Ron Taylor, and good photography by Ted Moore and J. Barry Heron. St. Mark's Cinema; thru 8/30, Olympia, 72nd St East.

**The Other Side of Midnight**–What the producer Frank Yablans is selling here is luxury and voluptuousness, fancy sex in sumptuous settings. The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her. All this against a turbulent background of the German occupation and postwar prosperity. Coronet; National.

**Outrageous!**–A winning little Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. The dialogue is fresh and spirited, witty and lifelike, the film is moving and amusing. Cinema II.

**Pardon Mon Affaire**–An endearing little French comedy with serious overtones. It's about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. The movie manages to be both madcap and firmly rooted in human experience. Baronet.

**The Sensual Man**–In this atrocious film, episode after episode is pounded home with an obviousness that turns the camera into a blunt instrument. No point is allowed more than a second or two to be made, or more than two or three further seconds to be remade. Ginacarlo Giannini's performance is too genuine, too aching, and becomes in this shabby context an embarrassment to watch. Little Carnegie.

**Small Change**–Francois Truffaut's film is small potatoes, a totally unstructured agglomeration of episodes, some charming, some ordinary, some tired and rather tiresome. It all leads up to nothing more than a lengthy tirade or homily by a sympathetic teacher who lectures his pupils about the need for comprehension and love. 9/6, Cinema Village.

**The Spy Who Loved Me**–The latest James Bond film, starring Roger Moore, is the first that is not based on an Ian Fleming novel. Things start off skiingly in the pretitle sequence and end swimmingly. In between, there is every other kind of sport, from sex with a gorgeous Soviet spy to blowing up a couple of atomic submarines set to blow up New York and Moscow. So if you don't believe any of it, have a damned good time, and smile from ear to ear. Loew's State I, Loew's Cine, Columbia I&II.

**Star Wars**–George Lucas's impeccable technical achievement: a quantum—or maybe quasar—leap beyond *2001*. But strip the film of its often striking images and its highfalutin scientific jargon, and you get a story, characters, and dialogue of overwhelming banality without even a "future" cast to them. Still, *Star Wars* will do very nicely for those lucky enough to be children or unlucky enough never to have grown up. Loews Astor Plaza; Loews Orpheum; Murray Hill.

**The Story of Adele H.**–Truffaut's latest film is about the daughter of Victor Hugo who, growing up in the Channel Island of Guernsey, whither her father was banished, had the misfortune to fall in love with a British lieutenant who eventually tired of her, both on Guernsey and in London, where she had followed him. Unfortunately, Truffaut has opted for swift, short episodes, trying to make out of lean, restless vignettes a sweeping canvas of love, madness, personal tragedy. The gifted, adorable, rising young star, Isabelle Adjani, under twenty when she made this film, plays Adele, and Bruce Robinson the lieutenant. 9/6, Cinema Village.

**Stroszek**–Werner Herzog's film about a simple gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long, the mechanics of American capitalism catch up with them. Thru 8/30, Cinema Studio; from 8/31, Quad.

**Suspiria**–Directed by Dario Argento, the film uses satanism and witchcraft to explore the transgressions of the soul and body. With Jessica Harper and Stefania Casini. Criterion.

## FAMOUS SHERIFF

**Bo Swenson** plays Buford Pusser in **Final Chapter-Walking Tall,** the third in the series about the crime-busting sheriff from Tennessee. Jack Starrett directed from a screenplay by Samuel A. Peeples and Howard Kreitsek. From 8/31, RKO 86th St 2.

*Excerpted from John Simon's reviews*

## THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

**Art,** 36 E 8th (GR 3-7014). Thru 8/30, *In the Realm of the Senses;* from 8/31, to be announced.

**Baronet,** 3rd Ave at 59th (355-1663). *Pardon Mon Affaire.*

**Beekman,** 2nd Ave nr 65th (RE 7-2622). *La Grande Bourgeoise.*

**Bleecker St Cinema,** 144 Bleecker at LaGuardia Pl (674-2560). 8/30, *Les Enfants Terribles; The Testament of Orpheus.* 8/31-9/1, *Notorious; Rebecca.* 9/2,3, *The Last Picture Show; Claire's Knee.* 9/4,5, *The Maltese Falcon; The Treasure of the Sierra Madre.* 9/6, *Grandma's Boy; Battling Butler.*

**Carnegie Hall Cinema,** 7th Ave betw 56th & 57th (757-2131). 8/30, *Irma La Douce; Kiss Me, Stupid.* 8/31, *Woman In The Dunes; Hiroshima, Mon Amour.* 9/1, *Seven Chances; Long Pants.* 9/2, *Rebecca; Spellbound.* 9/3, *On the Waterfront; The Wild One.* 9/4, *Hamlet; Romeo and Juliet.* 9/5, *The Bicycle Thief; The Miracle.* 9/6, *The Fortune Cookie; The Private Life of Sherlock Holmes.*

**Cinema I,** 3rd Ave nr 60th (PL 3-6022). *I Never Promised You a Rose Garden.*

**Cinema II,** 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

**Cinema III,** 59th at the Plaza Hotel (752-5959). *Cria.*

**Cinema Studio,** Bdway & 66th (877-4040). Thru 8/30, *Stroszek;* from 8/31, *Aguirre, the Wrath of God.*

**Cinema Village,** 22 E 12th (924-3363). 8/30, *That'll Be the Day; Stardust.* 8/31-9/1, *Gilda; Cover Girl.* 9/2,3, *King Kong; Mighty Joe Young.* 9/4,5, *The Great Dictator; Modern Times.* 9/6, *Small Change; The Story of Adele H.*

**Columbia I,** 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

**Columbia II,** 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

**Coronet,** 3rd Ave nr 59th (EL 5-1663). *The Other Side of Midnight.*

**Criterion,** Bdway at 45th (JU2-1796). *Suspiria.*

**D.W. Griffith,** 59th St E of 2nd Ave (759-4630). *Fantastic Animation Festival.*

**Eastside,** 3rd Ave at 55th (755-3020). *Kentucky Fried Movie.*

**8th St Cinema,** 52 W 8th (674-6515). *Fantastic Animation Festival.*

**86th St E,** 3rd Ave at 86th (249-1144). *The Bad News Bears in Breaking Training.*

**Embassy 46th,** 46th at Bdway (757-2490). *Sinbad and the Eye of the Tiger.*

**Embassy 72nd,** at Bdway (SC 4-6745). Thru 8/30, *Man on the Roof.* From 8/31, (tentative) *New York, New York.*

**E 59th St,** betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

**Fine Arts,** 58th nr Lexington (PL 5-6030). *Sandakan 8.*

**Forum,** Bdway & 47th (757-8320). *The Bad News Bears in Breaking Training.*

**Gramercy,** 23rd St nr Lexington (GR 5-1660). Thru 8/30, *The Deep.* From 8/31, *3 Women.*

**Greenwich,** 12th at Greenwich (WA 9-3350). *A Bridge Too Far.*

**Guild,** 33 W 50th (PL7-2406). Thru 8/30, *Sinbad and the Eye of the Tiger.* From 8/31, *You Light Up My Life.*

**Little Carnegie,** 57th St nr 7th (246-5123). *The Sensual Man.*

**Loews Astor Plaza,** Bdway at 44th (869-8340). *Star Wars.*

**Loews Ciné,** 3rd nr 86th (427-1332). *The Spy Who Loved Me.*

**Loews Orpheum,** 86th, 3rd (AT 9-4607). *Star Wars.*

**Loews State I & II,** Bdway at 45th (582-5070). I. *The Spy Who Loved Me.* II. *One on One.*

**Loews Tower East,** 3rd Ave nr 71st (TR 9-1313). *One one One.*

**Loews Triplex,** Bdway at 83rd (877-3190). I. *The Bad News Bears in Breaking Training.* II. *A Bridge Too Far.* III. *Sinbad and the Eye of the Tiger.*

**Murray Hill,** 34th St nr 3rd Ave (685-7652). *Star Wars.*

**National,** Bdway at 43rd (869-0950). *The Other Side of Midnight.*

**New Yorker,** Bdway nr 88th (TR 4-9189). *Chac.*

**Olympia,** Bdway at 107th (865-8128). Thru 8/30, *Orca; Lifeguard.* From 8/31, *The Rescuers; Herbie Goes to Monte Carlo.*

**Paramount,** 2 Gulf & Western Plaza (247-5070). *Fantastic Animation Festival.*

**Paris,** 4 W 58th (MU 8-2013). *Black and White in Color.*

**Playboy,** 57th W of 6th Ave (JU 6-4448). To be announced.

**Plaza,** 58th St, E of Madison (EL 5-3320). *In the Realm of the Senses.*

**Quad,** four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. Thru 8/30, *New York, New York.* From 8/31, **A Tribute to Groucho Marx:** 8/31, *A Night at the Opera; A Day at the Races.* 9/1, *A Day at the Races; Go West.* 9/2, *Go West; The Big Store.* 9/3, *The Big Store; At the Circus.* 9/4, *At the Circus; A Night at the Opera.* 9/5, *A Night at the Opera; Go West.* 9/6, *A Day at the Races; The Big Store.* II. Thru 8/30, *Cinderella; The Boatniks.* From 8/31, *Stroszek.* III. *One on One.* IV. *Kentucky Fried Movie.*

**Radio City Music Hall,** 50th St & 6th Ave (246-4600). *MacArthur.*

**Regency,** Bdway at 67th (724-3700). Thru 8/30, *It's Always Fair Weather; Take Me Out To the Ballgame.* 8/31-9/3, *Ninotchka; The Philadelphia Story.* 9/4,5, *Million Dollar Mermaid; The Bells Are Ringing.* 9/6,7, *Forbidden Planet; The Time Machine.*

**Renoir,** 100 Seventh Ave So (873-8702). *Death in the Garden.*

**RKO Cinerama I & II,** Bdway at 47th (975-8366). I. *Bruce Lee, Man and Myth; Godzilla vs. Cosmic Monster.* II. Thru 8/30, *Ruby;* from 8/31, to be announced.

**RKO 86th St I & II,** at Lexington (AT 9-8900). I. Thru 8/30, *Cinderella; The Boatniks;* From 8/31, *The Rescuers; Herbie Goes to Monte Carlo.* II. Thru 8/30, *Jabberwocky; Monty Python and the Holy Grail;* from 8/31, *Walking Tall, Final Chapter.*

**St. Marks Cinema,** 2nd Ave at 8th (533-9292). Thru 8/30, *Orca; Lifeguard.* From 8/31, *The Deep; The Eagle has Landed.*

**72nd St East,** nr 1st Ave (BU 8-9304). Thru 8/30, *Orca;* from 8/31, *New York, New York.*

**68th St Playhouse,** at 3rd Avenue (RE 4-0302). *The First Nudie Musical.*

**Sutton,** 57th nr 3rd Ave (PL 9-1411). *The Last Remake of Beau Geste.*

**Thalia,** 250 W 95th (222-3370). Thru 8/30 *Long Day's Journey Into Night.* 8/31-9/1, *Kaspar Hauser; The Man Who Fell To Earth.* 9/2,3, *Last Tango In Paris; A Streetcar Named Desire.* 9/4-6, *The Gold Rush.*

**Theatre St. Marks**–80 St Marks Pl (254-7400). 8/30, *Love Me Tonight; Applause.* 8/31-9/1, *The Invisible Man; The Invisible Man Returns.* 9/2,3, *The Confession; Made For Each Other.* 9/4,5, *Lifeboat; Tarnished Lady.* 9/6, *Counselor At Law; World Premiere.*

**34th St East,** nr 2nd Ave (683-0255). *The Bad News Bears in Breaking Training.*

**Trans-Lux East,** 3rd at 58th (PL 9-2262). *The Bad News Bears in Breaking Training.*

**Trans-Lux 85th,** at Madison (BU 8-3180). *New York, New York.*

**UA East,** 1st Ave at 85th (249-5100). *Kentucky Fried Movie.*

**Victoria,** Bdway & 46th (354-5636). *The Deep.*

**Waverly,** 6th Ave at 3rd (WA 9-8037). Thru 8/30, *Sinbad and the Eye of the Tiger.* From 8/31, *You Light Up My Life.*

# IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

## Theater

### ON BROADWAY

CURRENT

**Annie**–*Oliver Twist* in drag, but with so much going for it (a chorus line of moppets, a Christmas tree, Andrea McArdle's gleam in the title role, and a seven-year-old bundle of radiance named Danielle Brisebois) that only a Fagin reborn would note the drab book (Thomas Meehan) and lyrics (Martin Charnin) or Charles Strouse's recycled score. Against what could have been, however, the show must be reckoned a slick, sloppy cheat. Alvin, 250 W 52nd (PL 7-8646).

**Bubbling Brown Sugar**–About half the show is an authentic and lively tribute to old-time Harlem theater, with some great numbers lined out by the stars. The other half, alas, is a silly, patronizing, meandering book and some new songs by Danny Holgate that merely waste time, beyond rescue even by all that classy staging and dances. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270).

**A Chorus Line**–Every generation needs its own backstage legend, and this one is a worthy descendant of *42nd St* (et al). Out of the real words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Michael Bennett's direction covers a multitude of inadequacies. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990).

**For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf**–Seven spellbinding young women intone the words of Ntozake Shange, lines about being women, black, and sorrowful, and their performances are welded by Oz Scott into an enthralling experience that makes the theater glow in all colors. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969).

**Gemini**–Albert Innaurato's saga of life in a Philadelphia backyard is, at once, a stupendous verbal circus and a touching story of people desperately needing to be noticed. Innaurato writes extremely well, and his control over simultaneously ongoing lines of action is somewhat akin to Bach's mastery over fugues. Peter Mark Schifter's direction is splendid, and so is the cast. Mon-Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425).

**Grease**–Broadway's senior musical, about highschool shenanigans in the fifties, now seems as much a period piece as any Romberg operetta, but the energy of the original has been remarkably well preserved. Without a single memorable song or solo turn, the show holds onto an amusing, attractive *ridiculousness, mostly due to Patricia Birch's lively* choreography and Tom Moore's no-nonsense direction. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760).

**I Love My Wife**–Wife-swapping in Trenton, with words (Michael Stewart) from old sit-com discards, music (Cy Coleman) that is mostly plasticized ricky-tick, and acting (Lenny Baker, et al) that would make Bugs Bunny cringe. A show, in other words, that achieves the impossible: to make life in New Jersey even worse than it is. Ethel Barrymore, 243 W 47th (246-0390).

**The King and I**–Fuzzy, slovenly revival of a show that isn't as good as it used to be, and probably never was. Yul Brynner is the star, but he has aged since 1951 and it shows; surrounding him is a cast of nobody in particular, including Constance Towers as a dull Anna and some children who merely make faces. Uris, 51st betw 7th & 8th (586-6510).

**The Magic Show**–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Next week, Tues thru Sat at 7:30; mat Wed, Sat & Sun at 2. Cort, 138 W 48th (489-6392).

**Oh! Calcutta!**–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; Mat Wed at 2 p.m. Wed at 2 & 8. Edison, 240 W 47th (757-7164).

**Otherwise Engaged**–With words wise and winged, Simon Gray shows us how easy it is to retreat into electronic armor and cut all communication with humanity. The play is at once, both wittier and more profound than Gray's excellent *Butley* and, as directed by Harold Pinter, it becomes one of Broadway's few genuinely rewarding experiences. Dick Cavett has taken over the lead. Plymouth, 236 W 45th (246-9156).

**Same Time, Next Year**–Bernard Slade's comedy, of a genre that used to be called "saucy," neatly mingles two sure-fire elements, fornication and nostalgia. Now that it is being performed (by Hope Lange and Don Murray) more for jokes than for wit, the play has become ritualized, about as titillating as, say, an exhibition of bloomers at the Smithsonian. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430).

**The Shadow Box**–Michael Cristofer's haunting play, which won a 1977 Pulitzer prize and a best-play Tony Award, is set among terminal patients in a California hospital, and poses some daring questions about hopelessness and self-delusion. An altogether moving work, it even manages to be funny when circumstances permit. Gordon Davidson's direction of a superb nine-member cast approaches perfection; a superior evening all told. Morosco, 217 W 45th (246-6230).

**Side by Side by Sondheim**–Millicent Martin, Bonnie Schon, and Larry Kert sing to remind us of the words-and-music genius of Stephen Sondheim. Their contribution is nothing more than a long, generous song recital, but it all turns into an inspired, implied drama of sheer delight. Music Box, 239 W 45th (246-4636).

**Sly Fox**–Larry Gelbart has misread a certain famous tombstone as "O Rape Ben Jonson," and has done just that in this gross, gaggy rewrite of *Volpone.* Arthur Penn's direction is a luckless try at creating a Jacobean *Hellzapoppin'.* Robert Preston is the Fox himself, without benefit of trombones. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (CI 6-6699).

**The Wiz**–Oz in blackface, and a poor substitute for either the original L. Frank Baum books or the Judy Garland movie. The problem here is lack of tone: exuberant jive one minute, patchy bathos the next. Bargain-hunter note: the cheaper the seats, the less depressing the tacky, gimcrack sets and sloppy routines are likely to look. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (CI7-7992).

**Your Arms Too Short To Box With God**–The Book of Matthew's greatest hits, turned into a generally lively gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Sometimes the wooing of audience by cast becomes a little blatant, but there is some spellbinding singing (notably by Salome Bey and Delores Hall) to set matters right. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897).

### OFF and OFF-OFF BROADWAY

CURRENT

**Children of Adam**–Drippy little musical by Stan Satlin that claims to be about life, but is actually about composer-authors who spend too much time watching singing commercials. Six modestly talented singers are involved, all of them slowly drowning in warm soup. A wretched way to start the season, after which even *Man of La Mancha* will sound good. Chelsea Westside Theater, 407 W 43 St (541-8394).

**The Club**–It is Eve Merriam's conceit—and a rather good one, as it works out—that male villainy toward women is best definable in its own words. To that end, she has peopled her little revue with a goggle of sexist males singing sexist songs and telling sexist jokes in a club at around 1910; the material is all authentic of the period. As a final kicker, all the roles are played by women, and a perfectly splendid septet of transvestites they are. You probably have to see this for yourselves to understand why this show is as delightful as it is. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330).

**Counsellor At Law**–Elmer Rice's play about a lawyer who rediscovers his roots when he runs into adversity. Directed by Will Lieberson. Tues thru Sat at 7:30; Sat at 2 p.m.; Sun at 3. From 9/1. Quaigh Theater, 108 W 43 St (221-9088).

**Double Bill**–*The Loveliest Afternoon in the Year* and *I Can't Imagine Tomorrow*—Two one-act plays. 9/2,3, at 9:30. $3.50 Academy Arts Theatre, 330 E 56 St (486-1431).

**Drama Committee Repertory**–Gorky's *Cain and Artyom,* Thurs thru Sat at 10:30, from 9/1. Shaw's *Don Juan in Hell,* Tues & Wed at 7, from 9/6. 17 W 20th St (929-8377).

**For the Snark Was a Boojum, You See**–An original musical. 24-28, at 8. Nat Horne Musical Theater, 440 W 42 St (663-0069).

**Gulp!**–Gay musical farce directed by John Glines. Thurs thru Sun at 9 p.m. plus Sat at midnight. $5. The Glines, 260 W. Bdway (925-2619).

**Miss Margarida's Way**–Roberto Athayde's monodrama, centered about a demented, brutalizing schoolmarm, may or may not be the allegory about fascism that has won it fame and censorhip abroad. It may not, in fact, be a play at all. It is, however, a framework for a spectacular solo turn by Estelle Parsons, who makes of Miss Margarida a brilliant, antic, horrifying harridan, possessed of a glare that could shatter granite. Tues thru Sat at 8; Sun at 3; thru 9/4. Newman Theater, 425 Lafayette St (677-6350).

### LEADING LADY

**Fran Brill** will be starring in Nobel Prize Laureate Luigi Pirandello's play **Naked.** Performances are Tues thru Sat evenings at 8, Wed, Sat, Sun matinees at 2. From 9/6. Roundabout/Stage Two, 307 W 26th St (924-7160).

**Photograph**–Gertrude Stein's play, directed by James Lapine. 9/14-18, 21-25, 28-30. Thurs, Fri, at 8; Sat at 7 & 10; Sun at 3 & 7. Performance & Video Workshop, 178 Duane St (226-3158).

**Der Ring Gott Farblonjet**–Charles Ludlam's Ridiculous Theatrical Company boils Wagner's *Ring* down to 3½ hours. There are clever touches here and there, but more that's merely raucous, lurid, and self-indulgent; both Wagner's 20-hour original, and Anna Russell's 20-minute condensation, are more on target — and, incidentally, funnier. Sundays at 8. *Stage Blood,* written, directed by, and starring Charles Ludlam. Fridays at 8 & Saturdays at 8 & 10:30 p.m. Tues thru Sat. Truck & Warehouse, 79 E 4th St (228-8558).

**Unsung Cole**–A musical entertainment of songs by Cole Porter, some receiving their New York premieres, infrequently performed, conceived and directed by Norman L. Berman; with Gene Lindsey, Mary Louise, Maureen Moore, Margery Cohen, John Sloman. Wed thru Sun at 7:30. Late Shows on Fri & Sat at 10:30. Circle Repertory Company, 99 Seventh Ave So. on Sheridan Square (924-7100).

**Vanities**–Three girls from Texas grow old but not up. Jack Heifner's attractive and nicely observed play covers familiar ground *(The Group, Grease, etc.)*, but Garland Wright's coiled-spring direction of a three-member cast (Sally Sockwell, Jane Galloway, Susan Merson) gives the work cogency and wit. Westside Theatre, 407 W. 43rd St. (541-8394).

*Excerpted from Alan Rich's reviews*

## New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

# Restaurants

A sampling of restaurants *New York's* critics have favorably reviewed. The prices listed are dinner prices. The code: **AE,** American Express; **V,** Visa; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge.

### The Greats

**The Coach House**–110 Waverly Place near Sixth. The town's most glorious celebrant of the American kitchen. Tues thru Fri noon to 2:30 p.m. & 5:30 p.m. to 10 p.m.; Sun 4:30 p.m. to 10 p.m. Entrees approx $9.50 to $14. AE CB DC MC (777-0303).

**The Four Seasons**–99 E 52nd near Park. Exciting, coldly elegant, rich. In the Bar Room, haunt of the literary set, a new grill menu: impeccable food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Sat noon to 2 p.m. Mon-Fri 5 to 9 p.m. Pool Room: Mon-Fri, noon to 2:30 p.m. Mon-Sat 5 to 11:30 p.m. Bar Room entrees $6 to $9. AE V CB DC MC (754-9494).

**Hunam**–845 Second Ave near 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Daily 11:30 a.m. to 11 p.m.; Fri and Sat to 1 a.m. Entrees $5.25 to $7.95. AE CB DC (MU 7-7471).

**Le Cirque**–58 E 65th near Park. An unstuffily elegant restaurant that can dazzle. Don't miss the spaghetti primavera, and explore the daily special. Mon thru Sat noon to 3 & 6 to 10:30. Entrees $7.95 to $12.95. AE DC (794-9292).

**Oyster Bar & Restaurant**–downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Entrees $4.35 to $9.25. AE V CB DC MC (532-3888).

**The Palace**–420 E 59th near First. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat, seating 7 p.m. to 9 p.m. Fourteen-course prix-fixe $65. AE DC MC (355-5150).

**The Palm**–837 Second Ave near 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Entrees $7 to $24. AE V DC MC (687-2953).

**Shun Lee Palace**–155 E 55th near Third. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Sun thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to midnight. Entrees $2.95 to $10.95. AE CB DC (371-8844).

**Trattoria da Alfredo**–90 Bank at Hudson. Pasta ten ways, and sublime vegetables, both properly al dente, with sauces of long, slow melding and fast last-minute subtlety. The food establishment hangs out in this charming store-front. Wed thru Mon noon to 2:30 p.m. & 6 p.m. to 11 p.m.; Sun 6 p.m. to 11 p.m. Entrees $3.75 to $6.75. No credit cards. No liquor license. (929-4400).

**Uncle Tai's Hunan Yuan**–1059 Third Ave near 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m.; Entrees $5 to $11. AE DC (838-0850).

**Windows on the World**–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. The menu is imaginative; with intelligence and luck, you may dine well. Call for hours. Prix-fixe dinner, $16.50. AE, CB, DC, MC, V (938-1111).

### Wonderful Settings

**Elaine's**–1703 Second Ave near 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Daily noon to 4 a.m. Entrées $4.50 to $10.50. AE (831-9566).

**The Grand Café**–28 E 63rd near Mad. The food (French and American) isn't memorable, but the gorgeous, near-perfect Art Deco-1930's setting is. Mon thru Sat noon to 2:30 p.m.; Mon thru Thurs 6 p.m. to 11 p.m.; Fri and Sat 6 p.m. to 11:30 p.m.; Sun noon to 9 p.m. Entrées $9 to $14.50. AE CB DC MC (EL 5-2121).

**Maxwell's Plum**–1181 First Ave at 64th. Ambitious Continental menu in an Art Nouveau, Art Deco, Art Wacko setting. Uneven kitchen. Daily noon to 2 a.m. Entrées $4.45 to $13. AE V CB DC MC (628-2100).

**One Fifth**–1 Fifth Ave near Wash Sq. The dining room is the S.S. *Caronia* reincarnate. The food is Continental. Mon thru Thurs noon to 1 a.m.; Fri & Sat to 2 a.m.; Sun 11 a.m. to 5 (brunch). Entrées $2.95 to $23.50 (for 2). AE V CB DC MC (260-3434).

**Pronto Ristorante**–30 E 60th. In this pasta palazzo one can sit long and late in the homey back room and see and be seen by a bustling urbane crowd all dressed up with somewhere to go. Mon thru Sat 11:30 a.m. to 11:30 p.m. Entrées from $3.75 to $11. AE DC (421-8151).

**Tavern-on-the-Green**–at Central Park West at 67th. The Crystal Room is a glittering glass gazebo beneath a pink and yellow and aqua ceiling. Here's where flowers are brought to learn to run riot, carloads at a time. A kitchen that has not yet found itself. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 12:30 a.m.; Sat noon to 4 p.m. & 5:30 p.m. to 12:30 a.m.; Sun 11 a.m. to 4 p.m. & 5:30 p.m. to 12:30 a.m. Entrées $5 to $20. AE V CB DC MC (873-3200).

**"21"**–21 West 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Fall-winter-spring, Mon thru Sat noon to midnight; summer, Mon thru Fri noon to midnight. Entrées $9.50 to $14. AE CB DC MC (582-7200).

**W.P.A.**–152 Spring near W. Bdway. Stunning Depression-era fantasy. The menu is limited but appealing. Mon thru Sat noon to 2 a.m. Entrées $7.50 to $12. AE DC (226-3444).

### Commendable

**Chez Pascal**–151 E 82nd. Elegant French cuisine in a tiny brick-walled, flower-decorated place filled with beautiful people in flight from formality. The bass baked en croûte is wonderful; the bouillabaisse must be the best in New York. (Mon thru Fri); sittings at 7 p.m. and 9:30 p.m. Entrees from $12.50 to $18. AE. (249-1334).

**Sea Fare of the Aegean**–25 W 56th near Fifth. Praiseworthy virtuoso repertoire of fish dishes in a restaurant painted a regal Knossos red, like the palace in Crete. Mon thru Sat noon to 11 p.m.; Sun 1 p.m. to 11 p.m. Entrées $6.95 to $18.95. AE V CB DC MC (581-0540).

**Shezan**–8 W 58th near Fifth. Beautiful, glittery place where the food—Indian and Pakistani—is of a commendable variety and authenticity. Mon thru Fri 11:45 a.m. to 2:30 p.m.; Mon thru Sat 6 a.m. to 11 p.m. Entrées $5.50 to $8.75. AE V CB DC MC (371-1414).

### Nice and Inexpensive

*Excerpted from The Underground Gourmet*

**Beau Père**–13 Eighth Avenue at 12th. Middle Eastern and Middle European cooking in a pleasant, softly lighted room. A good robust moussaka, succulent Russian spare ribs, homemade desserts. Entrées $3.10 to $8.80. Dinner only: Tues thru Sat 6 p.m. to midnight; Sun 5 p.m. to midnight (242-9241).

**Castilian**–303 E 56th near Second. A truly outstanding buy among the city's Spanish restaurants. Be sure to have the white-wine sangria. Daily noon to midnight. Entrées $3.95. AE V CA DC MC (688-6435).

**Dosanko Larmen**–423 Madison Ave near 48th. Japanese noodle cuisine; very attractive presentation. Mon thru Fri 11 a.m. to 10 p.m.; Sat noon to 8 p.m. Entrees $2.25 to $3.50. No credit cards (688-8575).

**Gaylord**–50 E 58th. The large rear dining room faces a glassed-in kitchen where Punjabi chefs perform at three clay ovens. Author's choice: the vegetarian lunch, a visual delight. Entrees $3.95 to $6.50. Mon thru Fri 11:30 a.m. to 3 p.m. & 5:30 p.m. to 11 p.m.; Sat & Sun, 5:30 p.m. to 11 p.m. AE V CB DC MC (759-1710).

**Le Yogurt**–224 Columbus Ave near 70th. Yogurt, soups, salads, beef stew, frozen-yogurt desserts. Sun thru Wed 11 a.m. to 11 p.m.; Thurs thru Sat 11 a.m. to midnight. Desserts 60¢ to $2. No credit cards (724-7816).

**Siamese Gardens**–220 E 53rd near Second. First-rate cooking of Vietnamese and Thai specialties. No liquor license. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 11:30 p.m.; Sat 5:30 to 11:30 p.m. Entrées $4.95 to $7.25. AE V DC MC (935-1920).

**323 West Broadway** south of Grand–A deep room above a grocery store, this not-quite-all-Gallic restaurant has a long wall of windows and hanging plants and a red-tiled front area. The brunch menu offers more than the usual standards. For lunch, try the Black Forest ham and Jarlsberg platter. Dinner is more expensive than the Underground Gourmet limit allows, but your palate and purse can be pleased if you avoid the costly dishes. Entrees $5.25 to $12.95. Mon thru Fri noon to 2 p.m. & 5:30 p.m. to midnight; weekends noon to 3:30 p.m. (brunch) & 5:30 p.m. to midnight. AE V DC MC (966-6155).

# After Dark

### NIGHTCLUBS

**Cachaça**–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

**Catch a Rising Star**–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

**Chateau Madrid**–48th & Lexington. In the Flamingo Room, at 9:30, Castro's '77 from Mexico, with Gladys Nunes, and Freddie & his puppets. Closed Mondays (PL2-8080).

**Comic Strip**–1568 Second Ave. Restaurant, comedy spot with an improvisational entertainment, Sun thru Fri, fun starts at 10; Sat at 9 & 12:15 (861-9386).

**Copacabana**–10 E 60th. Restaurant-discotheque with entertainment. From 9/1, Tony Reynolds and the Downbeats. Dancing Fri & Sat. Closed Mondays (PL5-6010).

**Dangerfields**–1118 First Ave. Comedian-impressionist David Frye and singer King Morton, thru 9/3, nightly at 9:30 & 11:30 (593-1650).

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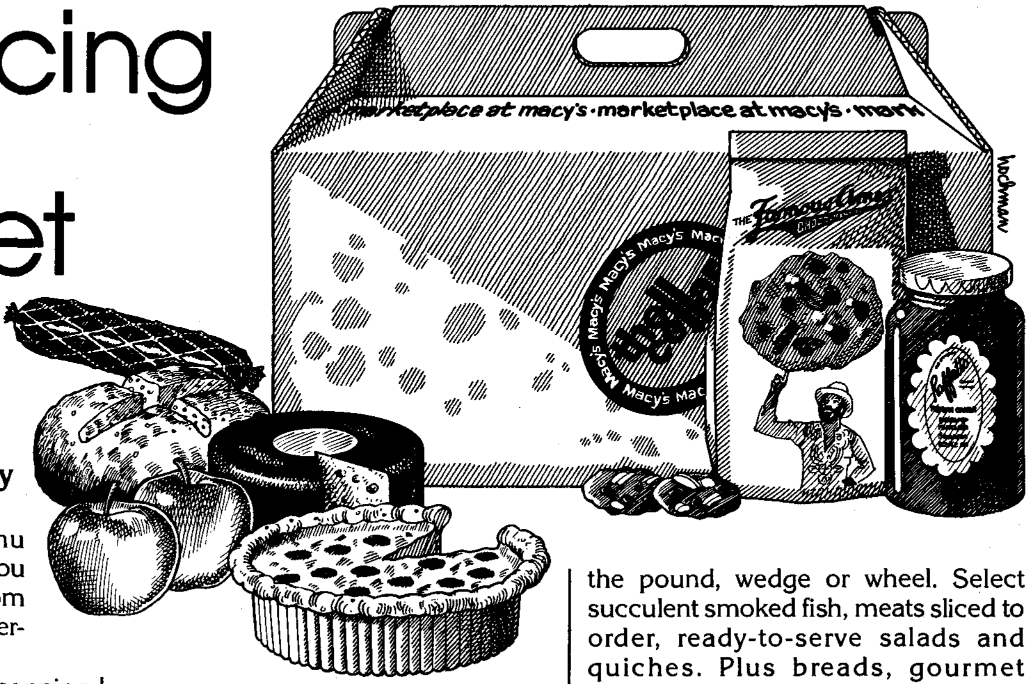
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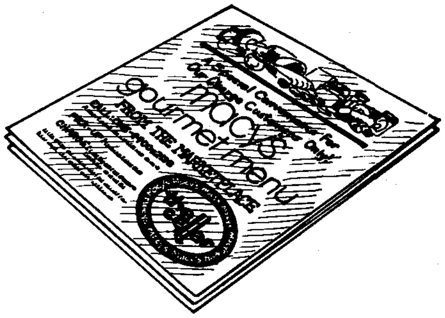

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**Hippopotamus II**–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

**Improvisation**–358 W 44. Comics and singing waitresses all night long, seven days a week; food; and total informality (765-8268).

**Jimmy Weston's**–131 E 54th. Thru 9/3, singer-pianist Glen Covington and his trio, nightly except Sunday, at 10, midnight, & 2 a.m. The Tomy Furtado Trio plays, Tues thru Sat, and the Bernie Leighton Quartet, Sun and Mon (838-8384).

**Koatails**–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

**Lorelei**–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

**Mamma Leone's**–239 W 48th. Lavish cuisine with continuous entertainment by singers and guitarists and accordionists (JU 6-5151).

**Les Mareyeurs**–998 Madison, betw 77th & 78th. Elegant French seafood spot, with singer Terry Hammond at the keyboard Mon thru Sat (628-3333).

**Once Upon a Stove**–325 Third Avenue. Restaurant-cum-antique shop. In the Valentine Room Mon thru Sat at 9 & 11, on Fridays & Saturdays, they feature a whole slew of comediennes (683-0044).

**L'Oubliette**–2 W 55th. Soul French discotheque with fine music and atmosphere (265-1595).

**Rainbow Grill**–65th floor, Rockefeller Center. Morty Storm entertains at 9:15 & 11:30 nightly except Sunday. In the Lounge, everything made out of avocados to eat and drink (PL7-8970).

**Rainbow Room**–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Thru 9/4, Lee Castle and the Jimmy Dorsey Orchestra (PL 7-9090).

**Reflections**–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

**Regine's**–502 Park Avenue—Only non-private private club in New York. Classy foreigners and natives dancing chic to chic. Not for welfare cases (826-0990).

**Reno Sweeney's**–126 W 13th. Accompanying her is Keith Avedon & his band. Tues thru Thurs at 10, Fri & Sat, 9 & midnight (691-0900).

**Roma di Notte**–137 E 55th Italian cabaret with hide-away caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

**Roseland Dance City**–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (Cl 7-0200).

**Touches**–190 Third, at 17th. Discotheque, all scintillation, and mirrors, downstairs from that estimable eatery known as Tuesdays (533-7902).

**La Vie En Rose**–227 E 56th. *Pouff,* a musical revue with a cast of twenty-five. Mon thru Sat at 9:30; and at 11:30. Disco dancing and dining before and after show (755-1820).

## THE HOTEL ROOMS

**Biltmore,** 43rd St & Madison (687-7000). **Under the Clock:** Thru August, pianist Teresa Kelly plays Mon thru Fri, from 7 to midnight—and sings, too.

**Carlyle,** Madison Ave & 77th (744-1600). **The Cafe:** George Shearing, he of the block chords and the willowy arpeggios, is accompanied by bassist Victor Gaskin. Mining nuggets from cocktail dross is the name of the game. Mon thru Fri at 9 & 11 p.m.

**Pierre,** 5th Avenue at 61st Street (838-8000). **In the Cafe:** Tony Gorody featured at the piano from 8:30 p.m. - 12:30 p.m. Tues thru Fri; 9:00 p.m. - 1 a.m. Sat. Steve Weltner at the piano Sun and Mon.

**Sheraton,** 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly, thru 9/17, New Life, featuring Joann Greco, from 9:30 to 1:30 except Sun.

**Sherry Netherlands,** 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

**St. Regis-Sheraton,** 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

## JAZZ—ROCK—GUITAR, ETC.

JAZZLINE 421-3592.
Call for latest information as to
when and where They're playing.

**Ali's Alley**–77 Greene St. 9/6 thru 9/11, the Clifford Jordan Quartet; at 9, 11, & 12:30 (226-9042).

**Angry Squire**–216 7th Ave at 23rd. Restaurant with jazz Fri thru Sun, 9 to 3 a.m. Bassist Bob Cunningham, guitarist Dave Barren, and Billy Higgins on drums continue here as popular favorites (242-9066).

**Arthur's Tavern**–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

**Assembly**–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

**Axis in Soho**–463 W. Broadway. 9/2,3, Jimmy Giuffre and Bill Conners will be playing. From 9/4, Oliver Lake and Michael Jackson take over. (228-0882).

## ALTAR EGO

**The Rev. Al Carmines,** who has written over forty musical shows, is singing at **The Ballroom** from 8/30 thru 9/3. Performances will be at 8:30 & 10:30 Tues thru Thurs, and 9:30 & 11:30 Fri & Sat. 458 West Broadway (473-9367).

**Bar None**–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

**Le Beau Pere**–13 Eighth Ave, at 12th St. Rumanian-French restaurant, with entertainment by autoharpist-singer Kendall McKee, appearing Tues thru Sun from 7 p.m. to midnight (242-9241).

**Benihana Palace**–15 W 44th. Teppanyaki-hibachi cooking, and Kuniko Kishiki plays 12th century Japanese love songs on the koto, Mon thru Sat, from 5 p.m. (682-7120).

**Bottom Line**–15 W 4th. 8/31-9/1, John Tropea Band, with Richard Belzer. 9/2-4, Mongo Santamaria. (228-6300).

**Bradley's**–70 University Pl. (228-6440).

**Brothers and Sisters**–355 W 46th. A musical divertissement called *Words,* with music by Martin Silvestri and lyrics by Tony Tanner. Tues thru Thurs at 10:30; Fri & Sat at 10:30 & 12:30 (756-7848).

**Christy's Skylite Gardens**–64 W 11th. Charming restaurant filled with plants, and, for the month of August—Pamela Stanley & Steve Meissenhimer, Mon thru Wed. Thurs thru Sat, Tanya Harris and Jack Messano (673-5720).

**The Cookery**–University Pl & 8th St. Helen Humes will be here from 8/30 thru 9/6. On Sundays, 8 to 1 a.m. boogie woogie specialist Sammy Price performs (OR 4-4450).

**Crawdaddy**–45th & Vanderbilt. The Red Richards Trio, with Taft Jordan on trumpet, and Ronnie Cole on drums. (889-8331).

**David's Harp**–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

**Eddie Condon's**–144 W 54th. 8/30, Jimmy Maxwell on trumpet; from 9/4, Al Cohn Quintet featuring Marki Markowitz on trumpet. Tenor saxophonist Scott Hamilton has resumed his Sunday series, beginning at 8:30. He's a hard swinging player in the Don Byas style and might have been Robert DeNiro's prototype for *New York, New York.* During the rest of the week, clubowner Red Balaban leads a sextet (265-8277).

**Gaslight Club**–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

**Giordano**–39th St & 9th Ave. (444-3522).

**Gregory's**–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio, with Frank Luther on bass and Alicia Sherman on vocals. Mon & Tues, 10 to 3, Al Haig Trio. Al Haig, a favored pianist of Charlie Parker and Stan Getz, has been leading a trio here Mondays and Tuesdays for some time, but it's a mistake to take him for granted. He's playing with authority and insight, expertly accompanied by guitarist Chuck Wayne and bassist Jamil Nasser. Mon thru Sat, 5 to 10, Gene Roland Trio, with Loumell Morgan on piano, Morris Edwards on bass, and Lynn Crane on vocals (371-2220).

**Hopper's**–452 Sixth Ave, at 11th. Billy Daniels (Billy Daniels?) is presently appearing every night but Sunday, with the Neil Simmons trio. (260-0250).

**Jacques'**–210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

**Jimmy Ryan's**–154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

**Lone Star Cafe**–61 Fifth Ave. 8/30-9/1, Old Salt; 9/2,3, Tracy Nelson; 9/4, Bluegrass; 9/6, Alvin Crow & the Pleasant Valley Boys. Showtimes are at 9:30 & 11:30 (242-1664).

**Michael's Pub**–211 E 55th. Irene Kral recorded an album recently with pianist Alan Broadbent; she's now performing her classy repertoire of pop songs with Broadbent, bass and drums. On Monday nights, Woody Allen enters with clarinet and sheer guts.

**Onde's**–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

**Ponte's**–39 Desbrosses St, two blocks below Canal. Excellent Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

**Red Blazer Too**–1576 Third Ave, nr 88th. Mondays, the Sizzling Syncopators; Tuesdays, the Ed Quinn Quintett; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

**Stryker's**–103 W. 86th. Jimmy Maxwell, a giant-sized trumpet veteran of several swing bands, has a vivacious mainstream sextet on Fridays; guitarist Joe Puma's quartet bops fluently on Wednesdays; and the redoubtable alto saxophone master Lee Konitz leads his nine piece band on Tuesdays (874-8754).

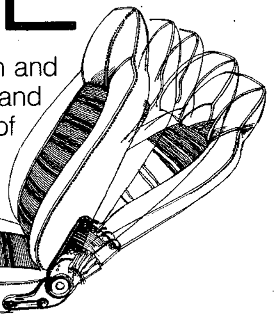
**Sweet Basil**–88 7th Ave So. Jazz room. Thru 9/5, the Woody Shaw Quartet. On 9/6, the Ron Carter Quartet returns. (242-1785).

**Third Phase**–2864 Broadway, at 111th. A nightly menu of swing, with alternating groups playing with relaxed authenticity as only they can. From 8/28, Ram's Jam featuring Ram Ramerez. Sun thru Thurs at 8; Fri & Sat at 9 & midnight. (749-0200).

**Village Gate**–Bleecker at Thompson. Thru 9/11, Dizzy Gillespie. Show time nightly 10 & midnight; an extra show on Sat at 2 a.m. Monday dark! (GR 5-5120).

**Village Vanguard**–178 7th Ave So. From 8/29, Thad Jones-Mel Lewis Big Band. (AL 5-4037).

# CTIONAL



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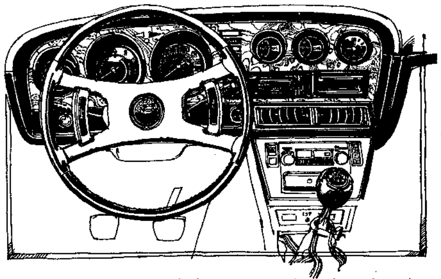

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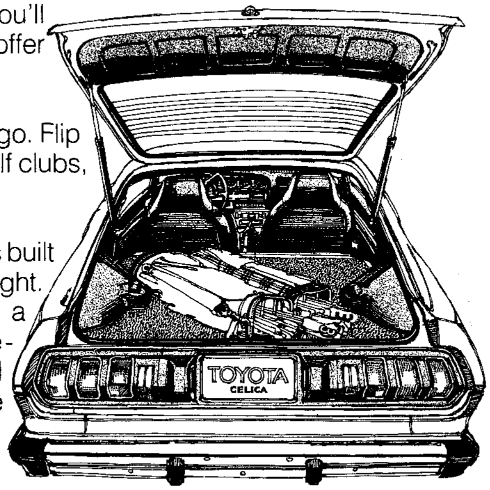

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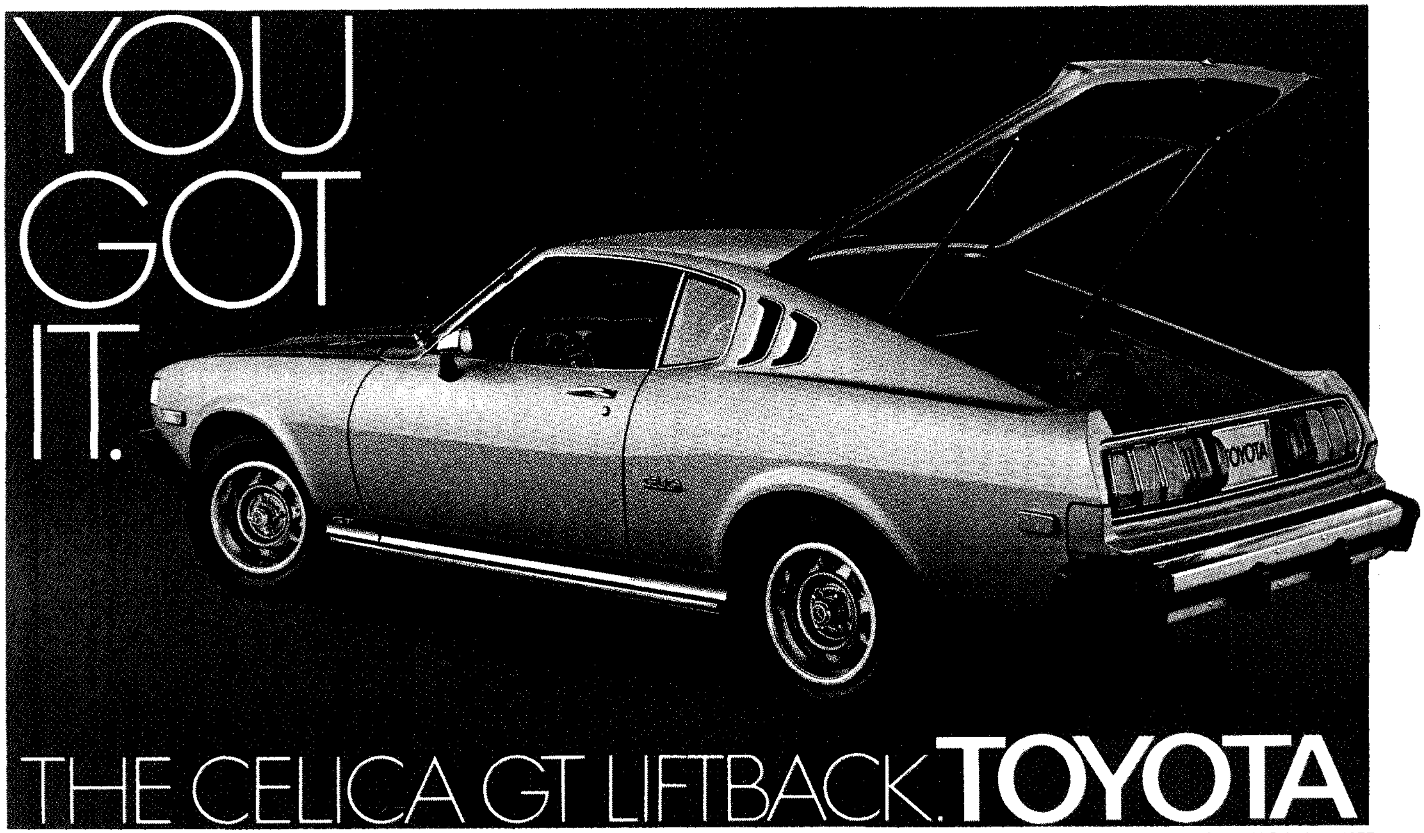

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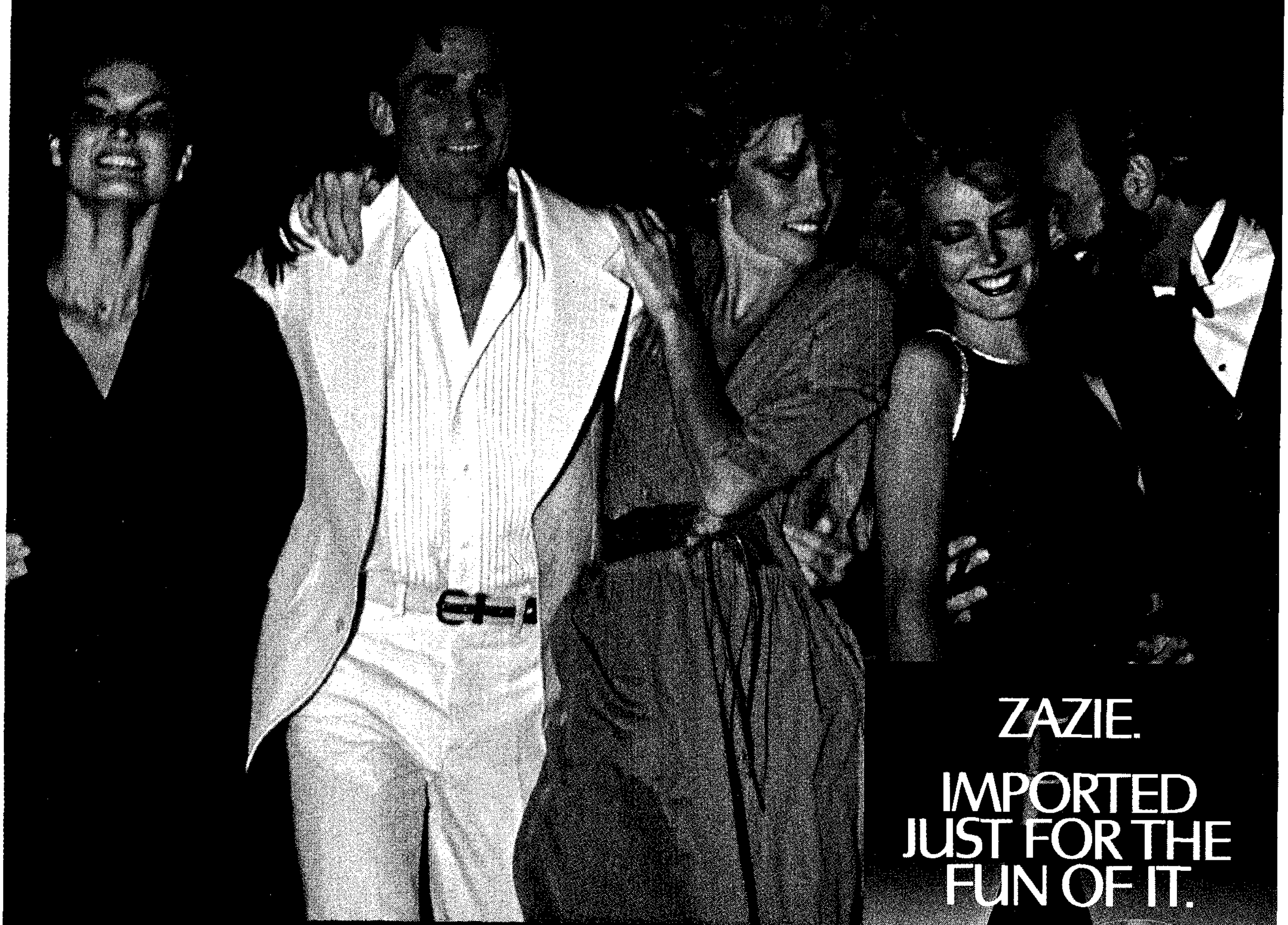
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## Children

**Bronx Zoo,** Southern Blvd. at 185th St. (220-5121). Mon-Sat 10-5, Sun 10-5:30.

**Children's Improvisational Company,** New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.

**Cricket Theater,** 162 Second Ave. (533-8010). *Twanger,* Sat & Sun at 1.

**Magic Theater,** Flushing Town Hall, 137-35 Northern Blvd. (961-1111), Sat & Sun at 1.

**Magic Towne House,** 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 2.

**New York Aquarium,** Boardwalk at W. 8th St., Brooklyn (266-8500), Mon-Fri 10-7, Sat, Sun & Hol 10-8.

**New York Experience,** McGraw-Hill Bldg., Sixth Ave. bet. 48th & 49th Sts. (869-0345), Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.

**Perry Street Theater,** 31 Perry St. (255-7190). *Punch and Judy,* 8/30-9/2 at 1:30, 9/3-4 at 1 & 4.

**Royal Playhouse,** 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

**George Stevenson Dance and Theater Co.,** American Modern Dance Theater, 114 W 14th St. (242-7540). *Peter and the Wolf,* Sat. at 1, thru 9/24.

**Storytelling,** Barnes & Noble Annex, Fifth Ave. at 18th St. (777-1465), Tues at 11.

**13th Street Theater,** 50 W 13th St. (924-9785). *Gingerbread,* Sat & Sun at 1.

CONCERTS, OPERA, DANCE, SPORTS EDITED BY GERARD KAVANAGH

## Special Events

### A YEN FOR THE DRAMATIC

The **Grand Kabuki Theater of Japan** will make its first trip to New York in over ten years when it comes to the Beacon Theater. The limited engagement will run from August 31 thru September 4 with evening performances at 7:30 and matinees at 2 on September 3 and 4. The Grand Kabuki Theater will return to the Beacon September 13 thru 18 (874-1717).

**Westbury Music Fair:** *Guys and Dolls,* with Leslie Uggams and Richard Roundtree; 8/30-31 at 8:30, 9/1 at 2 & 8:30, 9/2 at 8:30, 9/3 at 7 & 10:30, 9/4 at 7:30.

**Big Apple Circus,** Battery Park City (586-3581). A one-ring circus which features jugglers, clowns, trapeze artists, gymnasts and others. Wednesdays at 10:15 a.m. & 1, Thursdays thru Saturdays at 1 & 7:30, and Sundays at 4. Thru 9/25.

**Nostalgia Convention,** Americana Hotel, Seventh Ave. at 52nd St. (448-5735); 9/2: noon-5, 9/3-5: 11-5.

**Custom and Culture:** a series of arts events at the U.S. Custom House on Bowling Green. Art exhibits will be on display and music and dance works will take place Wednesdays and Thursdays starting at 12:30 and Sundays starting at 3. The festival will run thru 9/11 (425-4445).

**Family Weekend & Crafts Fair,** New York Botanical Garden, Southern Blvd. at 200th St. (220-8700); 9/4-5: 10-4.

**Beatlemania,** Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.

### HITTING THE ROAD

**Ray Charles** will perform at Belmont Race Track's **Backyard Bandstand** on Labor Day, 9/5, from 12 to 1. Everyone who enters the park with a $2 Grandstand ticket will be able to enjoy the concert at no extra charge. Belmont Race Track, Bellerose, LI (354-4160).

## Concerts

### Tuesday, August 30

**Lincoln Center Out-of-Doors:** Archaesus Productions for Children, Fountain Plaza, at 11; Chinese-American Art Council, Fountain Plaza, at 2:30; Medicine Show Theater Ensemble, Fountain Plaza, at 5; Junkanoo Drums, Damrosch Park, at 8.

**Sea Chanteys,** South St. Seaport, at 7:30.

**Summer Sings,** CAMI Hall; Joseph Flummerfelt conducts Haydn's *Te Deum,* Poulenc's *Gloria,* and Mozart's *Requiem,* at 7:30.

**Flying Island,** jazz-rock, Battery Park (269-0320), at 12:30.

**New York Philharmonic,** Avery Fisher Hall; with Leon Bates, piano. A celebration of music by black composers, at 8:30.

**Werner Heckman & His Royal Bavarians,** Fort Tryon Park, Broadway at Dyckman St. (360-8294), at 7.

**Van Zandt Ellis,** piano, American Theater Laboratory, 219 W 19th St. (924-0077), at 8.

### Wednesday, August 31

**Lincoln Center Out-of-Doors:** Junkanoo Drums, featuring Exuma, Damrosch Park, at 8.

**New York Philharmonic,** Lincoln Center Library. Same program as 8/30, at 8:30.

**The Feenjon Group,** Jeanette Park (269-0320), at 12:30.

**Mostly Mozart Trio,** Whitney Museum Sculpture Garden, 945 Madison Ave. (794-0600), at 6:20.

**Folk Music,** South St. Seaport, at 7:45.

### Thursday, September 1

**Summer Sings,** CAMI Hall; Robert DeCormier conducts Brahms's *Requiem* and Vaughan William's *Serenade to Music,* at 7:30.

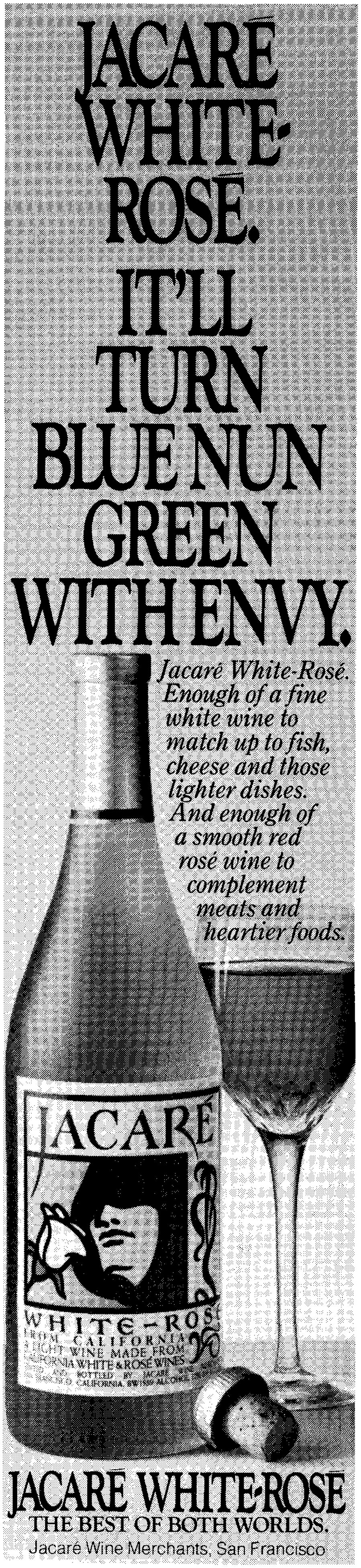
**New York Philharmonic,** Avery Fisher Hall. Same program as 8/30, at 8:30.

**Lincoln Center Out-of-Doors:** Fairmont Theater for the Deaf (for children), Fountain Plaza, at 11 & 2:30; Bond Street Theater Coalition, Fountain Plaza, at 5; Junkanoo Drums, featuring Exuma, Damrosch Park, at 8.

**Bluegrass Concert,** South St. Seaport; the winners of the annual NYC Bluegrass & Old-Time Country Music Band Contest, at 8.

### Friday, September 2

**Salsa Concert,** Madison Square Garden; with Celia Cruz, El Gran Combo, Willie Colon, Hector Lavoe, and others, at 8.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**Jam Sessions,** Jazz Museum, at noon & 3.

**Lincoln Center Out-of-Doors:** Honolulu Theater for Youth, Fountain Plaza, at 5; Junkanoo Drums, featuring Exuma, Damrosch Park, at 8.

**The Lyric Quartet,** South St. Seaport, at 7:30.

**New York Philharmonic,** Avery Fisher Hall. Same program as 8/30, at 8:30.

### Saturday, September 3

**International Festival of Music,** South St. Seaport; "Songs of Immigration," at 7:45.

**Lincoln Center Out-of-Doors:** Philip Gaudio with the Louis D'Agostino Combo, Fountain Plaza, at noon; Media Age, Fountain Plaza, at 2:30; Centro Cultural Ballet Quisqueya, Fountain Plaza, at 5; Junkanoo Drums, featuring Exuma, Damrosch Park, at 8.

### Sunday, September 4

**Nieuw Nederlande Consort,** Victory Field in Forest Hills Park, Woodhaven Blvd. at Myrtle Ave. (787-0517), at 6.

**Lincoln Center Out-of-Doors:** Philip Gaudio with the Louis D'Agostino Combo, Fountain Plaza, at noon; Edward Gordon, autoharp & Richard Cooper, flute, North Plaza, at noon; Workshops for Careers in the Arts, Fountain Plaza, at 2:30; Community/Street Theater Symposium, Fountain Plaza, at 4; Duke Ellington Orchestra, Damrosch Park, at 8.

### Monday, September 5

**Lincoln Center Out-of-Doors;**–"A Kurt Weill Cabaret," featuring Martha Schlamme and Alvin Epstein, with Stephen Blier, piano; Damrosch Park, at 8.

### Tuesday, September 6

**Sea Chanteys,** South St. Seaport, at 7:30.

### MUSIC DIRECTORY

**Brooklyn Academy of Music,** 30 Lafayette Ave (636-4100).

**Brooklyn College,** Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

**CAMI Hall,** 165 W 57th (972-0113).

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave at 57th (247-7459).

**City Center,** 131 W 55th (246-8989).

**Lincoln Center:** Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).

**Madison Square Garden,** Seventh Ave at 33rd (563-8000).

**Nassau Coliseum,** Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

**New York Jazz Museum,** 236 W 54th (765-2150).

**Queens College,** Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).

**South Street Seaport,** Pier 15, Fulton St. at East River (766-9042).

**Town Hall,** 123 W 43rd (582-4536).

**Westbury Music Fair,** Brush Hollow Rd., Westbury, L.I. (516-333-0533).

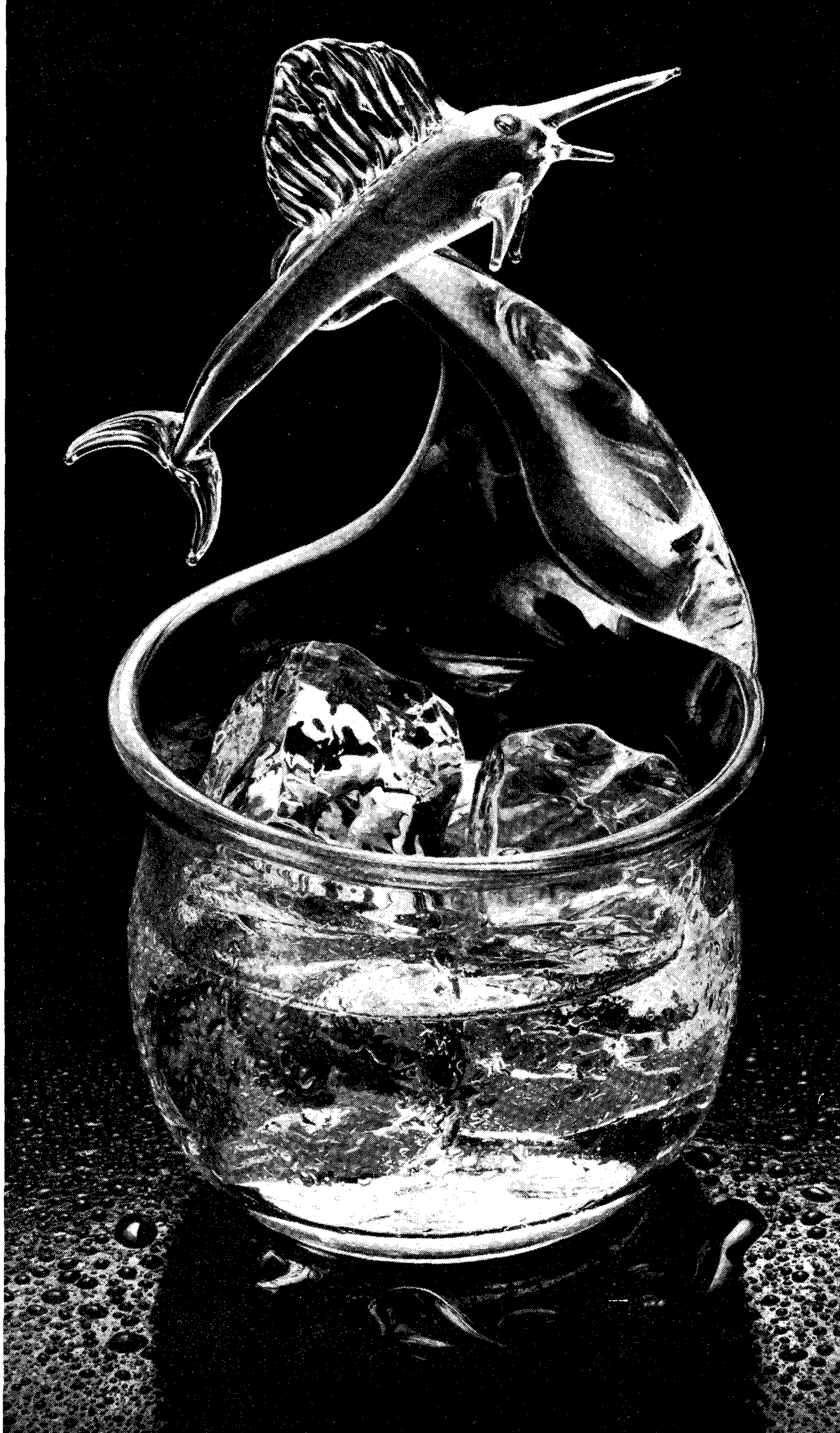
**Wollman Theater,** Central Park, Fifth Ave. at 59th St. (249-8870).

## Opera

NEW YORK CITY OPERA
NEW YORK STATE THEATER

Wed, 8/31 at 8: **Mefistofele** with Meier, Evans, Ramey, Mauro, Griffith. Conductor: Rudel; director: Capobianco; designers: Mitchell and George. Thurs, 9/1 at 8: **Turandot** with Tatum, Jamerson, Malfitano, Collins, Gill. Conductor: Rudel; director: Yannopoulos; designer: Montresor. Fri, 9/2 at 8: **Die Fledermaus** with Sills, Meier, Toro, Price, Roe. Conductor: Rudel; director: Freedman; designers: Evans and Aldredge. Sat, 9/3 at 2: **La Traviata** with Niculescu, Hegierski, Toro, Trussel, Fredericks.

You can tell a lot about an individual by what he pours into his glass.



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NEW YORK

Conductor: Pallo; director: Corsaro; designers: Fletcher and Campbell. Sat, 9/3 at 8: **Cavalleria Rusticana** with Niska, Vergara, Walker, Di Giuseppe, Justus. **Pagliacci** with Soviero, Malamood, Elvira, Roe, Kays. Conductor: Kellogg; director: Corsaro; designer: Evans. Sun, 9/4 at 1: **Madame Butterfly** with Craig, Walker, Toro, Molese, Cossa. Conductor: Morelli; director: Corsaro; designer: Evans. Sun, 9/4 at 7: **Die Fledermaus** (same cast as 9/2). Tues, 9/6: No performance.

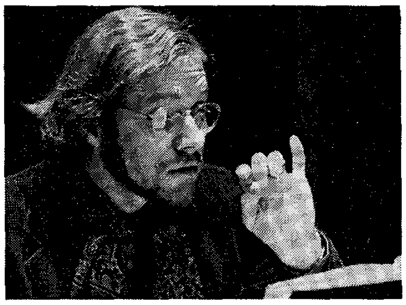
### THE DEVIL WILL COME

The New York City Opera opens its Fall Season on Wednesday, August 31 at 8 with *Mefistofele*. **Samuel Ramey,** in the title role, heads a cast which includes Johanna Meier as Margherita and Elena and Ermanno Mauro as Faust. Julius Rudel conducts; Tito Capobianco directs; the scenery and costumes are by David Mitchell and Hal George. At New York State Theater (877-4700).

#### OTHER

**Light Opera of Manhattan,** 334 E 74th St. (861-2288). *The Pirates of Penzance,* 8/31 at 2 & 8:30, 9/1-2 at 8:30, 9/3 at 4 & 8:30; on 9/4 at 5 in the Central Park Bandshell at 72nd St. the Light Opera of Manhattan and the Naumburg Orchestra will perform a concert version of *The Pirates of Penzance.*

### CONDUCTING



**Mitchell Krieger** is Musical Director for Leonard Bernstein's *Trouble in Tahiti* (plus a selection of Bernstein songs) to be presented for three consecutive weekends, beginning with 9/2 in the Museum of Modern Art's **Summergarden.** All performances are at 8, admission is free thru the Sculpture Garden gate, starting at 6. 8 W 54 St.

## Dance

#### OTHER

**American Modern Dance Theater,** 114 W 14th St. (242-7540). *The Gospel According to Life,* 8/25-27, 9/1-3 at 8:30.

**Folk Dancing,** Pier 15 of South Street Seaport (766-9042). Mondays at 7:30.

**Micki Goodman & Irene O'Brien,** Eden's Expressway, 537 Broadway (925-0880), 8/27-29 at 8.

**Diane Jacobowitz**–Merce Cunningham, 232 W 16 St (924-2031). 9/9, 10 at 9 p.m.

**Multigravitational Aerodance Group,** Union Square Park (460-4750), 8/31 at 12:30.

**Mummenschanz,** Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

**Theater/Dance/Music,** American Theater Lab, 219 W 19th St. (924-0077). New England Dinosaur, 8/25-27 at 8.

**Scott Wilson Ensemble**–Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209). 9/14 at 7:30.

## Art

*Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.*

### SOLOS

#### 57th STREET

**Anneli Arms/Rela Banks/Nancy Brown**–Wire, polyurethane, and acrylic on plywood reliefs/Organic forms in stone/Lichens from North American forests in paint, 9/6-22. Phoenix, 30 W 57th (245-5095).

#### MADISON AVE & VICINITY

***Ben Compton**–Fantasy clothes, thru 9/6. Julie, 687 Mad Ave (688-2345).

***Malvina Hoffman**–Retrospective of bronze dance and opera portraits, thru 8/30. Crider, 961 Mad Ave at 75th (879-4354).

**Russell Patterson**(1894-1977)–Fashion drawings, cartoons, comics, theatre designs, mannequins and marionettes, 9/6-30. Graham, 1014 Mad Ave (535-5566).

**Richard Wray**–Recent paintings seen for the first time in New York, 9/6-29. Lerner-Heller, 956 Mad Ave (861-9010).

#### SoHo

**Jo Ann Audrey**–Erotic Pasten nudes. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5. Hansen Gallery 70-72 Wooster St (431-5904).

**Timothy Hare**–Sketches and watercolors of historic and vanishing architecture of the Village, thru 9/15. 190 Bleecker (254-4695). Daily 12-9.

**Frank Eugene Kowing**–Line, color, and textured abstractions, 9/3,4,10,11. Soho Loft, 31 Greene (966-5713).

**Alfred Martinez**–Seven floor, ceiling, and wall pieces. From 9/2. 112 Workshop, 112 Greene St (226-8971).

#### OTHER

**George Rickey**–Eight stainless steel kinetic sculptures, thru 9/24. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

### GROUP SHOWS

#### 57th STREET

**Alonzo**–30 W 57th (586-2500). Gallery artists, thru 9/30.

**Droll/Kolbert**–724 5th Ave (541-6606). Tues-Fri 11-5. Drawings, paintings, and sculpture by Bishop, Crile, Gianakos, Mangold, Steir, others, thru 9/2.

**Eric**–61 E 57th (371-9270). Mon-Fri 9:30-5:30, Sat 10-5. Contemporary School of Paris, thru 9/1.

**Genesis**–41 E 57th (751-7220). Paintings by Antunez, Hartigan, Stefanelli, others; sculpture by Miniucchi; kinetics by Ayoroa; environments by Jenkins. Thru 9/3.

**Getler/Pall**–50 W 57th (581-2724). Tues-Fri 10-6. Prints by Dine, Dubuffet, Kelly, Rauschenberg, others, thru 8/30.

**Hammer**–51 E 57th (PL8-0409). Works by 19th and 20th century French artists, thru 9/8.

**Pace**–32 E 57th (HA1-3292). Dubuffet, Krasner, Nevelson, Samaras, Trova, others, thru 9/16.

**Pearl**–29 W 57th (838-6310). Paintings, sculpture, and collage by Chaet, Lutz, Phillips, others, 9/6-10/1.

**Portnoy**–56 W 57th (757-0461). Gallery artists, thru 9/10.

**René**–6 W 57th (765-1330). Chryssa, Doltori, Indiana, Tanger, others, thru 8/30.

**Womanart**–41 W 57th (421-2420). Tues-Sat 12-6. Drawings, etchings, and small paintings, thru 9/3.

**Zarre**–41 E 57th (752-0498). Fri-Sat 12-5. Works by Ajay, Koursaros, Walker, others, thru 8/30.

#### MADISON AVE & VICINITY

**Acquavella**–18 E 79th (734-6300). Mon-Fri 10-5. Works by Caro, de Konning, Frankenthaler, Kline, and Louis, thru 9/6.

**African Tribal Arts II**–37 W 53rd (582-5056). Mon-Fri 10:30-5. Weapons, masks, and figures from West *and Central Africa, thru 8/30.*

**Black Enterprise**–295 Mad Ave (889-8220). Mon-Fri 9-5. Works by Collins, Cowans, Koefoed, Rice, and Williams, thru 8/31.

**Borgenicht**–1018 Mad Ave (LE5-8040). Tues, Wed, Thurs 10-2. Works from $200 to $20,000, thru 8/30.

**Canty**–50 *E 78th (794-9855).* Real and fantastic animals by Wolff, colorful oil and acrylic still lifes and cosmic essays by Nash, thru 9/6.

**Christopher**–766 Mad Ave (737-3224). Gisson, Shawe, Taylor, Sarsony, others, 9/6-30.

**Deutsch**–43 E 80th (861-4429). Works by Bellows, I. Getz, Hofmann, Sloan, Walkowitz, others, thru 8/30.

**Flanagan**–22 E 72nd (879-7392). Naïve and surrealist paintings, drawings, and sculptures, thru 9/1.

**Forum**–1018 Mad Ave (LE5-6080). Paintings by Bruder, Kamihira, R. Soyer, Weber, Sculpture by Gross, Lucchesi, Smyly, others, 9/1-30.

**Galeria Venezuela**–7 E 51st (826-1660). Mon-Fri 9-4. Prints and acrylic on paper by Venezuelan artists Guevara-Moreno, Moya, Palacios, and Perez, thru 9/30.

**Gimpel Weitzenhoffer**–1040 Mad Ave (628-1897). Mon-Fri 10-5. Large works by Appel, Davie, Jenkins, Johnson and Soulages, huge silkscreen by Moore, and sculpture by Hepworth, thru 9/9.

**Harlow**–1100 Mad Ave (988-4360). European graphics, illustrated books from 1890-1930, and some vintage photos, 9/2-30.

**Kraushaar**–1055 Mad Ave (LE5-9888). Mon-Fri 10-5. Contemporary Americans including Callahan, DeLonga, Hardy, others, thru 8/30.

***Spaced**–165 W 72nd (787-6350). Architectural drawings, including Aronson's magical medieval cities of Volterra and Montepulciano, Hasler's view of Atocha, Madrid's railway station plus Canina's (1795-1856) design sections of the Villa Borghese, others, thru 9/13.

**Wauters**–1014 Mad Ave (988-3447). 19th and 20th century European and American drawings, thru 8/30.

***Wildenstein**–19 E 64th (TR9-0500). Selections from their collection, thru 8/31.

### SoHo

**Hansen**–70-72 Wooster St. (431-5904). Each artist has set forth his/her own personal interpretation of the human form. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5.

**Hoffman**–429 W Bdwy (966-6676). Mon-Fri 10-5. Paintings by Faccinto, Hammond, Reich, others and sculpture by Kuehn, thru 9/7.

***Neill Gallery**–136 Greene St (925-8633). Monumental* paintings by James Adley. 9/6-17.

**Schafer**–71 Greene (354-0880). Erotic clothing, paintings, sculpture, thru 8/31.

**Terrain**–141 Greene (777-4490). Daily 1-6. Surface and depth in painting, sight and sound in poetry, *weight and shape in sculpture, thru 9/30.*

**Volpe**–457 W Bdwy (533-3900). Mission style oak rockers circa 1910, thru 8/30.

**Vorpal**–465 W Bdwy (777-3939). Tues-Sat 10-6, Sun 1-6, Wed til 9. Works by 15 including Garland, O'Donahue, others, thru 9/4.

***Ward-Nasse**–131 *Prince (925-6951). Chemical works* by Beard, erotic soft sculpture by Haimes, ceramic sculpture by Kamen and magical mountainscenes by Zaloom, 9/3-22.

### OTHER

***African-American Institute**–833 United Nations Plaza (949-5711). Mon-Fri 9-5, Sat 11-5. 150 photos, paintings, and objects from Cape Verde; thru 9/10.

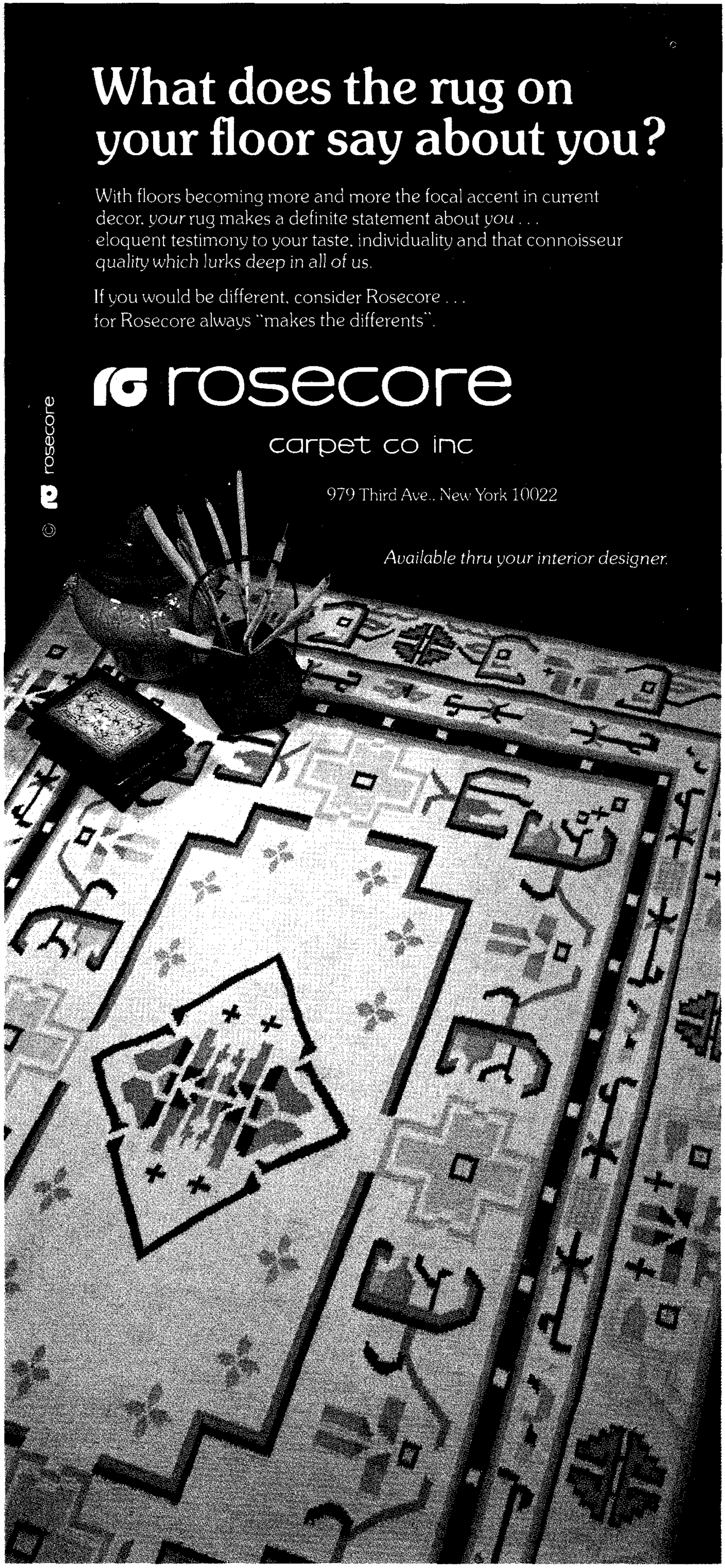
**Catskill Center for Photography**–The Shawangunk Photographs. Thru 9/15. 59A Tinker St, Woodstock (914-679-9957).

**Co-Op City Bronx**–(671-7777). Outdoor sculpture by Barrett, Castoro, FeBland, Reginato, many others, thru 8/30.

***Custom House**–Bowling Green (425-4445). Wed-Sun 11-6. Perceptual sculpture by Harris, string construction by Kazuko, 9' prisms by Ross, light and sound cybernetics by Tsai, others, thru 9/11.

***F.I.T.**–227 W 27th (760-7642). The changing look of costume, hairstyle, posture, and makeup from 1765 to the present, thru 9/24.

***Gallery 1199**–Labor Center, 310 W 43rd (JU2-1890). Mon-Fri 12-4, 6-8. "Bicentennial Schlock" includes red, white, and blue paper cups, disposable dinner-



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ware, milk cartons, kites, two stuffed mice in revolutionary garb, and more, thru 9/8.

***Hall of Science**–Corona Park, Flushing (699-9400). Wed-Sat 10-4, Sun 11-5. Vintage fire helmets and badges from the 1790s to the 1920s, thru 9/4. The technology of NYC including models of city structures, bridges, subways, drawings of the Brooklyn Bridge by Roebling, and more, thru 8/31.

**Light**–Montauk Highway, Bridgehampton (516-537-3665). Wed-Sun 12-5. Beachscapes by Benno Friedman, thru 9/7.

**Long Island University**–Flatbush Ave Ext at DeKalb, B'klyn (834-6000). Mon-Thurs 9-5. Prints by Axelrod, Doyle, Sclafani, Sterrett, others, thru 9/13.

***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Prints by Bonnard, Gauguin, Rodin, Toulouse-Lautrec, others, in Print Gallery, thru 8/30.

**Andrea Rebecca**–Watercolors and pen & ink drawings. 9/19 thru 9/30, Mon thru Thurs, 11 to 7; Fri, 11 to 5. Second Floor Gallery, University Center, Adelphi University, Garden City (516-294-8700).

**Songwriters' Hall of Fame**–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

## Photography

***Alexander Alland**–New York in 1938, 9/6-10/1. Prakapas, 19 E 71st (737-6066).

**Eugene Atget**–Turn-of-the-century Paris, taken from Vassar's private collection. Mon thru Sat, 9 to 5, Sun, 2 to 5. From 9/18. Vassar Gallery, Pougkeepsie (914-452-7000).

***George Barnard/Edward Weston**–Sherman's Campaign during the Civil War/Fifty vintage prints from his life's work, thru 9/24. Helios, 18 E 67th (988-5593). Tues-Fri 10-6.

**Louis S. Davidson**–A sea cruise, thru 9/9. Camera Club of NY, 37 E 60th (838-9710). Mon-Fri 2-6.

**Harold Davis**–Photographs of Evolution Lake and other wilderness panoramas. 9/1-30, 9-5:30. Discovery Gallery, 321 E 44 St.

***Kodak**–1133 6th Ave (262-6170). Mon 12-5, Tues-Sat 9:30-5. Shipboard life on early American sailing vessels, thru 8/30.

***Parsons**–2 W 13th (741-8900). Mon-Fri 10-5. Impressions of Cuba today, thru 8/31.

**Pfeifer**–825 Mad Ave (737-2055). New talent, 9/6-18.

**Port Washington Public Library**–245 Main St, Port Washington (516-883-4400). Farmers of Heber Springs, thru 8/31.

**Lilo Raymond**–Light-filled studies of everyday objects, thru 9/2. Port Washington Library, 245 Main St, Port Washington, L.I. (516-883-4400).

**Soho/Stieglitz**–34 W 13th (675-9721). Sat & Sun 1-6, Tues 7-9 PM. Urbanscapes by Chin, beaches by Grimaldi, men and women by Tucker, others, plus a hypothetical alien invasion by Lietz, 9/6-27.

**Ralph Weiss**–Botanical forms and the palisades of the Hudson, thru 9/18. Greenburgh Nature Center, Dromore Rd, Scarsdale (914-723-3470). Sat-Thurs 10-5.

***Ray Witlin**–Daily life and disease in the village of Wayen on the Upper Volta, thru 8/31. United Nations General Assembly Main Lobby, (754-1234).

**Leon C. Yost**–Ice formations photographed from windowpanes in color, 9/6-25. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

### FEATURED SINGER

**Trudy Craney,** soprano, will appear as Lucrezia in the Portable Opera Players production of Verdi's *I Due Foscari* on 8/31 at 7:30 p.m. at St. Peter's Episcopal Church, 346 W 20 St, (929-3390).

## Museums

**American Museum of Natural History,** CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. *Natural History Illustrated:* Illustrated rare manuscripts from some of the first major zoological treatises of the Renaissance; thru 8/31. Over 100 specimens of cones and cowrie shells; thru 8/31.

**Hayden Planetarium:** *Children of the Sun:* A look at the planets. Mon-Fri at 1 & 3, Sat, Sun & Hols at 1, 2, 3 & 4; thru 9/11. *The Cosmic Laser Concert:* An hour-long show of laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 P.M.; Sun at 7, 8:30 & 10:30.

**Bronx Museum of the Arts,** 851 Grand Concourse (681-6000). Mon-Fri 9-5, Wed till 7:30, Sun 12-5.

**Brooklyn Museum,** 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace: An Ornamental Art;* 120 examples of lace from the 17th to the 20th century; thru 10/31. *Two Centuries of Black American Art:* A historical survey of the black contribution to the art of America; thru 9/5.

**Cooper-Hewitt Museum,** Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Palaces for the People:* An exhibition highlighting 100 years of resort and motel architecture; thru 9/18. *Andrea Palladio:* Models of Palladian villas and churches; thru 9/11.

**Fraunces Tavern Museum,** 54 Pearl St. (425-1776). Mon-Fri 10-4. *Major Battles of the Revolution:* Paintings, prints, and military artifacts highlighting the most significant events of the Revolutionary War; thru 1/31. *Pride of the Republic:* Historical American persons, places, and events, depicted on Stafford China; thru 1/31.

**Frick Collection,** 1 E 70th St. (288-0700). Tues-Sat 10-6, Sun 1-6.

**Guggenheim Museum,** Fifth Ave at 89th (860-1313). Tues 11-8, Wed-Sun 11-5. *Klee at the Guggenheim:* This select survey of Klee's development contains 67 oils, watercolors, drawings and prints; thru 9/5. *Forty Modern Masters:* Arp, Cézanne, Klee, Miró, Picasso, Seurat, and many others; thru 9/11. *American Postwar Painting:* Includes Dine, Brooks, Marca-Relli, Sander, and others; thru 9/11.

**Hudson River Museum,** 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Prints by Noland, Oldenburg, Dine, Stella, Olitski, Lichtenstein, and others; thru 9/11. *J. and J. Bard: Picture Painters:* More than 70 paintings of Hudson River steamboats by these 19th century folk artists; thru 9/11.

**International Center of Photography,** Fifth Ave. at 94th St. (860-1783). Daily, except Mon, 11-5. *Symbolism of Light:* An exhibition featuring the photographs of Clarence H. White. *Wedding:* A photographic record of getting married in America (1850-1976). *Dog Days:* Photographs of dogs taken by Elliot Erwitt. All shows thru 9/11.

**Japan House,** 333 E 47th (832-1155). Daily 11-5, Fri til 7:30.

**Jewish Museum,** 1109 Fifth Ave. (860-1888). Sun 11-6, Mon-Thurs 12-5. Americana from the Jewish Museum collection, thru 11/30.

**Metropolitan Museum of Art,** Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. **Degas** is seen in over 200 works in juxtapositions that bring new insight to his polymorphous genius—bronze dancers echo dainty pastels, horses rear in every position; thru 9/4. *The Glory of Russian Costume:* Covering 200 years (1709-1909); thru 8/30. *Liberty or Death:* An exhibition in commemoration of the American bicentennial and the 500th anniversary of the Swiss struggle for independence from Burgundian domination; thru 10/15. *Childe Hassam:* A study of his most important prints and their relationship to his painting style; thru 9/11. *Blue and White:* Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Thracian Treasures From Bulgaria:* More than 500 works of art, spanning 2,000 years of Thracian culture; thru 9/4. *Signac: Paintings, Watercolors, Drawings and Prints:* An exhibition of 32 works in the Museum by the French Neo-Impressionist Paul Signac (1863-1935); thru 11/27.

**Pierpont Morgan Library,** 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs:* The exhibition illustrates the rise and flourishing of American literature from Washington Irving to Henry James; 9/6 thru 11/27. *Medieval Musical Manuscripts;* 9/6 thru 12/4. *Rembrandt Etchings:* An exhibition of about 40 of his more well-known landscape and portrait etchings; 9/6 thru 12/4.

**El Museo del Barrio,** 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5. *Confrontacion:* An environmental exhibition created by a group of Latin American artists which reflects the concepts and experiences shared by the Latin community in NYC; 9/9 thru 10/9.

**Museum of American Folk Art,** 49 W 53rd St. (581-2474). Tues-Sun 10:30-5:30.

**Museum of the American Indian,** Broadway at 155th St. (283-2420). Tues-Sun 1-5. *Traditional Pottery of Mexico*: Ancient and modern; thru 10/15.

**Museum of Broadcasting,** 1 E 53rd St. (752-7684). Tues-Sat 12-5.

**Museum of the City of New York,** Fifth Ave. at 103rd St. (534-1672). Tues-Sat 10-5, Sun 1-5.

**Museum of Contemporary Crafts,** 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Art for the Arts:* An exhibit dedicated to good graphic design that supports cultural programs; 9/9 thru 9/25. *The Object As Poet:* Examining the relationship of poetry to the poetic image in objects made by artist-craftsmen; *Bruno La Verdiere:* Clay sculptures; *American Crafts for the White House;* All shows thru 9/1.

**Museum of Holography,** 11 Mercer St. (925-0526). The museum will reopen on September 17 with an exhibition of holographic movies.

**Museum of Modern Art,** 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *Ambroise Vollard:* Devoted to works published by this famous Paris art dealer; thru 9/6. *The Graphic Revolution (1920-40):* A collection of modern graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Extraordinary Women:* Recently acquired drawings by Alexandra Exter, Hannah Hoch, Susan Rothenberg, Dorothea Rockburne, and others, thru 9/15. *Universal Pictures:* Seventy-three enlarged film stills and posters representing the history of Universal Pictures. Shown in conjunction with the current film retrospective; thru 1/31. *Photographs by Chauncey Hare:* Pictures of public and private interiors; thru 10/23. The museum's **Summergarden** is open Fri-Sun from 6 to 10.

**New-York Historical Society,** 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York:* Tickets, programs, manuscripts, portraits, and personal belongings and mementos of the great Swedish soprano; thru 11/30. *New York Then and Now:* Photographs of New York in the past and present; thru the autumn. *The Grand Landscape:* Paintings of the American Romantic Period by Albert Bierstadt, Thomas Cole, George H. Boughton, and others; thru the autumn.

**Queens Museum,** NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Keith R. Bowlby: Blown Glass;* thru 8/21. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

**South Street Seaport Museum,** 16 Fulton St. (766-9020). Daily, 11-6. *Sidewalk History:* An outdoor exhibition about the people and life of New York's seaport district around the middle of the 19th century.

**Studio Museum in Harlem,** 2033 Fifth Ave. (427-5959). Wed 10-9, Tues-Fri 10-6, Sat & Sun 1-6.

**Ukrainian Museum,** 203 Second Ave. (228-0110). Wed, Sat & Sun 1-5; Fri 3-7. Also by appt.

**Whitney Museum,** Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Thirty Years of American Art: 1945-75;* thru 10/23. *Twentieth-Century American Masterworks;* thru 10/9. *Turn-of-the-Century America:* Paintings, graphics, and photographs; thru 10/2. *Selected Recent Acquisitions;* thru 9/11. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

## Sports

### BASEBALL

**New York Mets,** Shea Stadium (672-3000); vs. Atlanta Braves: 9/2 at 8:05, 9/3-4 at 2:05; vs. Montreal Expos: 9/5-6 at 8:05.

**New York Yankees,** Yankee Stadium (293-4300); vs. Seattle Mariners: 8/30-31 at 8.

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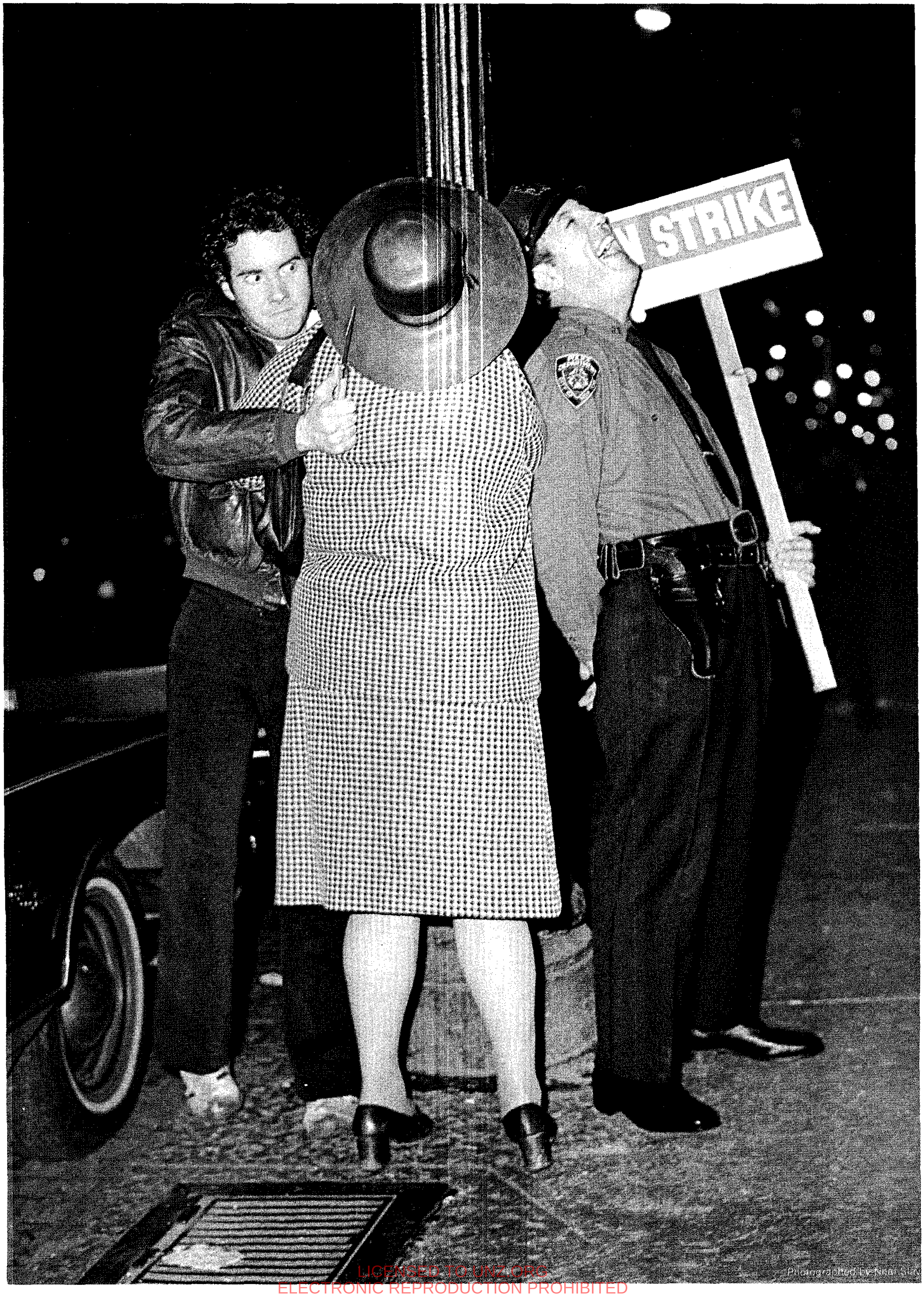


Photographed by Neal Slav

New York

# Democratic Dogfight: A Hopeless Welter of Nonissues

## By Doug Ireland

"... In a city reeling from a summer of blackouts, muggings, and Son of Sam, the mayoral candidates are afraid of the voters ..."

The electrocution 50 years ago of Sacco and Vanzetti was surely the most misguided homicide in the history of American criminal justice. And even though Mayor Beame has been bleating about capital punishment from every street corner and precinct house in the city for weeks now, his honor saw nothing wrong last week in proposing "Sacco and Vanzetti Day."

Absurd? No kidding. Thank heavens that living amongst us is Sacco's grandson. Invited to parade with the mayor before the television cameras, he balked. Massachusetts's Michael Dukakis declared just last month that the man's shoemaker ancestor was railroaded. So young Sacco pointed out how inappropriate it would be to appear at the P.R. event; it was designed, after all, to con people into voting for a man who says our social problems can be cured by the same "final solution" that precluded this lad from ever knowing his own grandfather.

It's been that kind of an election year. Surely this is the oddest Democratic primary in recent history. Seldom have the voters in our town had such a hopeless welter of nonissues thrown at them in a mayoral campaign:

☐ Why is accountant Abe Beame, whose administration is besieged by questions of financial mismanagement, running for executioner when he and any thinking person in the city know full well that capital crimes have little or nothing to do with what really ails this city?

☐ Why does Bella Abzug, a civil-liberties lawyer for 30 years, take her considerable self to 42nd Street, there to declaim into the microphones the palpably absurd notion—framed in pseudo-feminist rhetoric—that pornography encourages rape, when she and every thinking voter in this city know that pornography actually *defuses* sexual violence?

☐ Why does Percy Sutton, a sophisticated street politician, parade around in an auxiliary-police uniform when he knows that these misfit vigilantes—David Berkowitz was one—only frustrate the real work done by already overburdened police professionals?

☐ Why does Mario Cuomo, a savvy trial lawyer and law professor, rant on about tougher judges and harsher sentences when he and any thinking voter in this town know that urban crime is bred by a web of dope, alcohol, and unemployment that our archaic prison system does everything to support?

☐ And why does Ed Koch, whose camp includes some of the brightest Jewish intellectuals in this city, solemnly pronounce that "the Judeo-Christian ethic provides a moral basis for the death penalty," when he knows that the thrust of modern talmudic and biblical theology rejects "an eye for an eye" as the primitive, blunt slogan of unschooled, uncivilized ancestors?

Why? Because in a city still reeling from a sweltering summer of blackouts, looting, criminally high unemployment, and Son of Sam, most candidates are as afraid of the voters as the voters are of the muggers in the streets.

Abe Beame's failure to deal coherently with the issues should come as no surprise. The barren void that is his imagination is reflected in his administration. Though he mounted a virulent attack on John Lindsay's record in 1973, Beame chose as his first deputy mayor Lindsay's deputy budget director, James Cavanagh. And when that poor Irish soul was driven from City Hall by the bank and insurance interests hereabouts, he was replaced with Lindsay's City Planning Commission chairman, John Zuccotti. Today, with his back against the wall, with polls showing the highest negative rating for a mayor in modern times, to what fresh face does Mayor Beame turn? Why, to that old Lindsay street horse Sid Davidoff, now director of Abe's field operations. But there is more sad irony here. It was Davidoff, along with Barry Gottehrer, who was the architect of the troubleshooting street network that kept the city cool on many dangerously hot and tension-filled nights during the Lindsay years. Now that that network is no more, as the blackout riots illustrated, Sid is reduced to selling executions for Abe.

Beame is hopelessly bereft of substance. Try his other pitch on for size: "He made the tough decisions and made them work." Any "tough decisions" Abe Beame made in the last four years were forced on him by the unelected government installed by the financial community to run the city. As for making them work, the much awaited Securities and Exchange Commission report will soon disabuse any lingering adherents of that point of view. And Beame knows it. That's why he is attacking the SEC for meddling in the mayoralty: If he can convince the Jewish middle class that the SEC really stands for Secular Episcopalian Conspiracy and suddenly position himself as a foe of the bankers rather than as the man who capitulated to them, he might sneak into the runoff by a hair.

But don't bet on it. For most Jewish voters in this town take voting as seriously as the Roman Catholics take the confessional. Voting is a quasi-religious experience, and pulling the lever is an affirmation of faith in this city—but they could hardly find a prophet more blind than Abe Beame, who was present at the creation of almost all of the city's fiscal shenanigans of the last decade. If there's a hidden

*Journalist Doug Ireland contributes frequently to this publication.*

**ps on strike:** *Can Bella keep us safe?*

"...'There's a switch,' said one pol not for Cuomo. 'The Irishman is the organ-grinder; the Italian's on the end of the string'..."

vote for Beame, it lies among the undecided, confused by the number of people in this Democratic dogfight.

Bella Abzug has a better chance for the Jewish vote than Abe, and though the polls show Bella's lead slipping, no one who has seen this redoubtable campaigner work a street corner should ever underestimate her strong appeal. It cuts across all lines—race and class, black and white, male and female. (I ought to know her charms: I was manager of her triumphant first race for Congress. I also ran her Senate campaign last year—I lost that one.) Her reputation as a gutsy fighter helps her weave a magic spell in the streets that galvanizes the town's current discontent. But Bella, not unlike Abe Beame, is running *against* her popular image. She is purposefully toning down her style to strike what she conceives to be a mayoral demeanor. And some of her most consistent and emotional supporters down through the years are concerned that she may be paying too high a price for her face-lift: Coming off a grueling nine-month Senate primary, she hardly had the time to steep herself in the maze of city issues. Straight-talking used to be what Bella was all about; her answers to questions were fact-filled, informed, and definite. Yet in this race, while the spirit is still there, too often she has sounded false and vague, with rambling rhetoric substituting for solid analysis (like her porno putsch noted above).

Frank Sinatra supposedly once said that Vic Damone had the greatest pipes in the world—but, sniped Frankie, Vic had some difficulty feeling the words. Well, Bella feels the words still—no matter how badly she has chosen them during this race.

Mario Cuomo, the Sinatra-backed mayoral candidate, is a different matter. He is probably the best orator on the hustings this fall, yet it is difficult at this late date to pin down his sense of the city. He wraps himself in the ethereal principle, but his attempt to deal cohesively with real issues in this campaign has too often been tortured, embarrassing to watch. He may be a philosopher king, but even Plato learned to walk erect among the poor. Cuomo recently took to television to say, "I hate to admit we're at a point now in society where you have to be as primitive as talking about how we lock up the animals who threaten us, but that's the fact of it now." When a former law prof postures like a street tough, mingling academese with up-from-the-streets rhetoric, watch out. And don't think for a minute that blacks and Puerto Ricans in New York are fooled by Mario's coded speech. One of the city's most sophisticated black leaders who knows the man well told me "it doesn't matter that Mario isn't a bigot and is a liberal at heart. If he is elected, it will be a signal to the blacks and Puerto Ricans to stay back, lie down, and keep quiet."

"Great conciliator" Cuomo's reputation comes from his handling of the Forest Hills controversy. Yet another black leader from Queens maintains that "no compromise was possible in Forest Hills without backing away from principle, from the notion that poor people and black people have the right to live side by side with the white middle class. You know how they finally kept blacks out of that project? They segregated the applications by zip codes."

Cuomo's closeness to Governor Carey hasn't helped him either. The gov's arm-twisting did corral Mario the Liberal-party nomination and launched the Cuomo juggernaut. ("There's a switch," laughed a Jewish street politician who is not for Cuomo. "The Irishman is the organ-grinder and the Italian is on the end of the string.") But Carey has simply been far too visible in marshaling both money and support. The governor's visits to Wall Street on Cuomo's behalf have been too well publicized.

Worse, Cuomo has roused the ire of Meade Esposito, crafty, salty-tongued godfather of the regular organization and a Beame supporter. At a recent Italian-American gathering, Esposito quipped, "Cassius Carey has a lean and hungry look, but Brutus Cuomo is an honorable man." Why? Because Cuomo likes to say that he received the Democratic State Committee's nod for lieutenant governor in 1974 by running against the bosses. Thomas More, whose portrait hangs in Cuomo's office, would turn in his grave—in fact, Mario could not have received the state committee's nod without seeking and finally getting organization votes, especially those controlled by Esposito, who supported Mario in 1974.

Queens, not Esposito's Brooklyn, is Cuomo's real base, however, and the daily papers, anxious last spring to curry favor with Long Island readers, made Mario their darling. That romance over, the savior of the neighborhoods has had to settle for the less than useful endorsement of the *Village Voice*—a scalp delivered by a longtime devotee, *Voice* senior editor Jack Newfield.

The man who most threatens Cuomo now, both in Queens and in the rest of the city, is Ed Koch, a capital-punishment liberal. Koch shrewdly kept his campaign staff small, husbanding every dollar for a steady media blitz, and placed himself in the hands of David Garth, who was John Lindsay's media man. Garth created for Koch the slogan "After eight years of charisma, and four years of the clubhouse, why not try competence."

The blitz appears to be working. Before the blackout, Koch seemed permanently stalled in fourth place—so much so that Garth, who always likes to hedge his bets, was secretly meeting with Cuomo to plan a media campaign in the event that Koch didn't make the runoff. But the Silk Stocking liberal who represents both the posh East Side and part of the Village has been surging steadily forward as the first primary approaches. He's been draining off votes from both Cuomo and Beame, against whom he has been fighting for the center constituency.

The biggest break for Koch is his endorsement by the New York *Post*. This move is likely a cagey power play by the *Post*'s publisher, Rupert Murdoch, who had been expected by most journalists in this town to endorse Cuomo. Mario enjoyed a big play in the *Post* early in the campaign, and it will be interesting to see if Koch will now match Cuomo's generous line count in that paper.

Koch and Murdoch make for an interesting couple: Both are a complex mixture of liberal and conservative instincts. Koch is a civil libertarian who has taken some courageous stands —for example, his support of gay rights, a particularly gutsy act for any unmarried politician, given the state of public opinion. Like Bella, as a member of Congress he has fought to divert more federal aid from the southern pork barrels.

But this year, as in his incomplete mayoral candidacy four years ago, Koch has run shamelessly way to the right on the law-and-order issues, harping on Cuomo's refusal to be sucked into support of capital punishment. This right-left fan dance, which has now secured him the endorsement of the

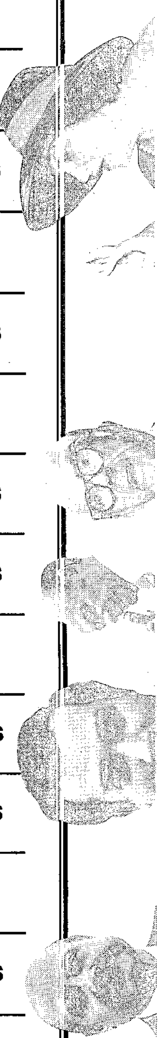
**PRIMARY '77**

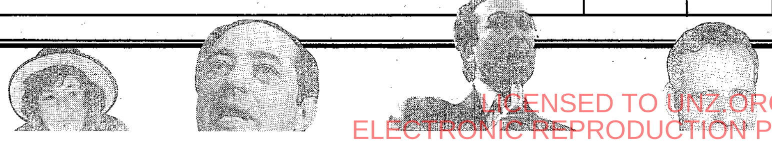
# Just Answer the Question—Yes or No?

That sly rogue Machiavelli once said, "A Prince is further esteemed when he is a true friend or a true enemy, when, that is, he declares himself without reserve . . . this policy is always more useful than remaining neutral." Our nine candidates for mayor seem to have overlooked that ancient counsel. When journalist Ken Lerer first approached them with the questions below, many refused at first to "declare" themselves with a straight yes or no. In fact, State Senator Roy Goodman said flatly, "Yes and no answers are too simplistic to the complicated problems presented by the questions." Well, while Roy kept mum, most of the other candidates finally put themselves on the line . . . most of the time.

These answers are distilled from interviews with candidates and press secretaries, or published remarks. They give you at least a glance at the differences between the candidates. If we do nothing more than prompt some phone calls to campaign headquarters for amplification, then we will be happy. Trying to "type" these nimble politicians by questionnaire has proven as difficult as color-coding a jar of wriggling chameleons—but then watching them squirm is half the fun.

| | ABZUG | BADILLO | BEAME | CUOMO | HARNETT | KOCH | SUTTON | FARBER |
|---|---|---|---|---|---|---|---|---|
| Do you call for free tuition at the City University—no matter what? | NO | YES | NO | NO | YES | NO | NO | NO |
| Are you in favor of abortion for the poor at the expense of public funds? | YES | YES | YES | YES | YES | YES | YES | NO |
| Would you segregate all pornographic uses into one "combat zone" in Manhattan? | NO | YES | NO | NO | NO | YES | NO | NO |
| Are you in favor of phasing out New York City's income tax? | NO | YES | NO | NO | YES | NO | N.A. | YES |
| Do you favor busing schoolchildren across county lines? | N.A. | YES | NO | NO | NO | NO | N.A. | NO |
| Are you in favor of maintaining a rent-control ceiling for the "maximum base rent"? | YES | YES | YES | YES | N.A. | YES | YES | YES |
| Are you in favor of one-officer patrol cars in areas other than high-crime areas? | N.A. | YES | YES | YES | YES | YES | YES | NO |
| Do you favor the construction of a convention center in New York? | YES | NO | YES | YES | YES | YES | NO | YES |
| Would you reject Westway even if federal funds were not transferable to mass transit? | YES | YES | NO | NO | NO | NO | NO | YES |
| Should the State Power Authority take over Con Edison if that proved more efficient? | YES | YES | NO | NO | NO | YES | YES | NO |
| Are you in favor of legalizing casino gambling in New York? | N.A. | NO | YES | NO | YES | YES | YES | YES |
| Are you in favor of bringing the Olympics to New York City in 1984? | YES | NO | YES | YES | YES | YES | YES | YES |
| Would you push for passage of the gay-rights amendment in the City Council? | YES | YES | NO | YES | NO | YES | YES | NO |
| Would you have called out the National Guard the night of the blackout? | N.A. | NO | NO | YES | YES | YES | NO | YES |
| Are you in favor of the death penalty under some circumstances? | NO | YES | YES | NO | YES | YES | NO | YES |
| Are you in favor of submitting municipal labor agreements to a vote of the people? | NO | NO | NO | YES | YES | NO | NO | NO |
| Do you favor the Concorde landing at Kennedy Airport? | NO | NO | NO | NO | YES | NO | NO | NO |





FRED W. MCDARRAH UPI BLACK STAR ALLEN ARPADI

> "...Corruption turns promising leaders in the steaming, teeming ghetto into hopeless poverty pimps and government junkies..."

*Daily News*, makes "Fast Eddie" the most formidable opponent for Bella; besides, she despises Koch, who can be counted on to try to goad her into losing her temper should they wind up one-on-one in a runoff. But like Cuomo, Koch must do well in Queens to get there.

Surprisingly, the first member of the primary law-and-order fraternity was Percy Sutton, who with that act may have cut off his political nose to spite his race. By all political standards, Percy is qualified to be mayor of New York. An able legislator when he was in the Assembly, he has survived eleven years as borough president: He knows the machinations and inner workings of the bureaucratic maze. Despite that, even the bigots in this business wryly smile and admit that he's been frozen out of media coverage.

As a substitute, he's had to rely heavily on the network of black churches to get out his vote. And his campaign has been plagued by other problems. Lack of money is one. Lack of consistent leadership is another: Sutton switched campaign managers in midstream.

A sly businessman who is no intellectual slouch, Sutton has a brain trust headed by Basil Paterson (the 1970 Democratic candidate for lieutenant governor who outpulled running mate Arthur Goldberg in every single county in the state). Basil is one of the sharpest grass-roots politicians this town has ever seen. Representative Charles Rangel is another key adviser. To balance off his lack of white political support, Sutton has also linked arms with David Dinkins, the Manhattan borough president candidate.

But much of Sutton's problem is that his own community base is dominated by a Manhattan-oriented black-power combine with its origins in the days of J. Raymond Jones, the Tammany Hall leader known as "the Fox," and Adam Clayton Powell. That, plus Sutton's meddling over in Brooklyn's black politics, may have cost him the support of that borough's feisty congresswoman, Shirley Chisholm, who is rumored to be seriously considering support for Beame.

Fairness forces one to mention Joel Harnett, the former City Club chairman who defended the high-handed oppressions of Maurice Nadjari. Aside from being the prosecutor's guardian, Harnett flirts with bigotry in his studied misunderstanding of civil-liberties issues that involve defendants, trade unionists, or gays. He also has a penchant for showing up in public wearing a graceless campaign T-shirt under his business suit. He is virtually alone in his enthusiasm for his candidacy.

Those candidates who have been appealing to people's basest fears in this mindless campaign should have taken a closer look at the mayoral race of 1969. There was John Lindsay, losing the Republican line on which he was elected, staggering from a series of major social cataclysms which had shredded the city's unity: the Civilian Review Board controversy of 1966; the school strike and the riotous rebellion that followed the assassination of Martin Luther King, both events in 1968; and the race-based low-income-housing controversy in Corona in 1969. What did Lindsay's strategists have him do? He admitted his mistakes, in a brilliant commercial which began playing, not coincidentally, during the week of Yom Kippur, the day of atonement. With only the endorsement of the tiny Liberal party and an independent line not easily found on our crowded and complex voting machines, Lindsay put it together against the quintessential law-and-order candidate, Mario Procaccino. How? By playing the politics of hope on every occasion, even showing up at that magic moment when Tom Seaver led the Mets to victory in the race for the pennant and lifting the city's spirit.

FRED W. McDARRAH / PICTORIAL PARADE

The city was so high on hope after the Democratic National Convention and Op Sail last year that—had the election been held then—even Abe Beame could have been reelected.

But the mood today is darkly different. Lindsay, the golden *goy*, is discredited. Instead we have that ancient *verbissene*, Abe Beame, racing down to police headquarters to drink to the capture of Son of Sam, foaming at the mouth with the rancid rhetoric of capital punishment. The images could not be more different: one, a celebration of life; the other, a tawdry toying with death and dementia.

Hard-nosed realists will undoubtedly pick from among the front-runners. This eliminates slow starter Herman Badillo. Though he carries himself with a prideful arrogance, he is deeply steeped in the governance of our city. A lawyer and CPA, a former housing-relocation commissioner and borough president as well as a congressman, he has a vision of this town that is the most farsighted, the most worked through.

He was the first major political figure in this city to suggest that it could do worse than to declare bankruptcy at the beginning of the fiscal crisis. Perhaps he was right: Only the banks and Wall Street profited from the errors of our mismanagement; to rescue us from those errors they have constructed a solution from which they are now reaping greater profits still.

And Badillo is the only one in this campaign who pleads the cause of the poor. Because he came from poverty, he understands that we must bring the poor into the mainstream of the city's economy or face chronic summer rioting. Capital punishment is terrorism of the poor—Badillo knows it and says it. Truly, here is a man unashamed of who he is and what he is.

What is perhaps most remarkable to me is this man's resistance to the corruption that has scarred his home turf, turning many promising leaders from the steaming, teeming ghettos into hopeless poverty pimps and government junkies. He is one of the few office seekers this season who know the streets and are recognized there; and he fearlessly took his level head to those streets in the depths of the blackout. His vision is clear: This town can only work through a coalition of blacks, Puerto Ricans, and middle-class whites—the people who live here, after all. Other candidates may share this conviction, but in this campaign it is a truth that only Badillo dares speak. ■

# Campaign Diary:
# Is Saint Mario the Ethnic Savior?

By Richard Gambino and Michael Novak

"...'What if they ripped off *your* television?' asks the candidate. The girl laughs, good-naturedly. 'Man,' she says, 'I'd kill 'em'..."

Jackie Kennedy Onassis recently sent Cuomo a check. A reporter managed to ask Jackie why. "Because," she said, "he reminds me of my husband." The reporter did not bat an eye: "Which one?" The difficulty in placing Cuomo exactly persists. Some say that he is too good for politics. His campaign already has erred on the side of high-mindedness. He admires Pat Moynihan's campaign against Bella, and he knows Moynihan's decision to attack Bella to force her into a mistake worked perfectly. But Cuomo still believes in running a campaign without attacking his opponents. A former baseball player at St. John's and in the Pittsburgh Pirates' farm system, he was no Eddie Stanky or Leo Durocher. He is too nice; it may cost him the ball game.

Cuomo has had dealings with Bella in the past. Once, when he was running for lieutenant governor against Mary Anne Krupsak, Bella attacked him upstate with some ethnic slurs. Late that night, she finally called him to apologize—or, rather, to explain herself, and to harangue and harangue. Cuomo's wife was listening on the other phone, in disbelief. Bella was still going on, despite herself, when Cuomo gently hung up on her and told his wife to do likewise. To this day, he refuses to voice, for publication at least, the line that finally drove him to set the phone in its cradle.

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*Gambino and Novak have both written extensively on the nation's white ethnics.*

At the Eleanor Roosevelt public-housing complex at 153 Sumner Avenue, a group of blacks and Hispanics point angrily to their mailboxes in the lobby. The entire long bank has been ripped open and is a gigantic saw-toothed row of twisted steel. "You gotta get elected," yells a man in his fifties who identifies himself as a New York–born Cuban, "and bring back morality." He repeats it over and over, becoming distraught—"You gotta bring back morality!" Cuomo calms the man down and hears his story of the looting and arson that hit the area in the city's blackout. "What's she gonna do?" says the Cuban, pointing to an exhausted-looking woman in late middle age. "Her apartment's burned and she got no place to live. You gotta bring back morality!"

"The looters were poor," says a black girl of about thirteen in their defense. "They ain't got nothin'." The crowd immediately takes sides, about half expressing sympathy for the looters, half angry at them for ripping up the neighborhood. "Where am I s'posed to buy food for my kids?" says an angry woman. Down the street, the GMC store looks like it was blown out by a gigantic bomb. Its heavy iron gates are curled askew like the stays of a storm-ripped umbrella. Cuomo gets into a low-key debate with the young girl. "They ain't got nothin'," she repeats, "not even a television."

"What if they had ripped off *your* television?" asks the candidate. The girl laughs good-naturedly. "Man," she says, "if they took my TV, I'd kill 'em."

We travel along Broadway. Blocks of trashed stores and clusters of torched buildings. Cuomo stands in front of a whole block of burned out buildings on Broadway and Linden. A group of five or six black nine- or ten-year-old boys confront him.

"You Cuomo?" one asks.

The candidate asks him about the arson.

"I ain't seen nothin', I don't know nothin', and if you want me to talk you gotta give me a dollar." When Cuomo refuses, the kid, who stands about five feet tall, pushes up against one of the writers of this article, a six-foot man of 175 pounds.

"Gimme change of a dollar," he demands, standing hands on hips about five feet from the candidate for mayor of the city.

"Where's the dollar?"

The kid gets mad. "Gimme a dollar!"

In front of the Wavesrest Apartments on Brighton 12th Street, Cuomo talks with some elderly people who are seated outside enjoying the afternoon ocean breezes in the solidly Jewish area. There had recently been a holdup in the lobby, and three gunmen shot holes in the ceiling when the victims, an elderly couple, didn't come across fast enough with their cash, watches, and rings. Cuomo listens

"...Cuomo ran through a lecture on Aquinas, Mill, Dewey, Chardin. Mouths gaped. This was a visitor from the *neighborhoods?*..."

JANIE EISENBERG / HARUO MIYAUCHI

quietly as he's told that the elderly are so afraid of young marauders that they will sit out in the daytime only if younger adults from the block are out near them. One of Cuomo's aides says privately that crime is the biggest concern they've heard voiced all over town, from all races and ethnic groups. But the fear seems strongest, he says, in Jewish areas.

Later, in Bensonhurst Park on Cropsey Avenue and Bay Parkway, a group of about 40 Italian men are playing cards and kibitzing at several tables. Cuomo is impressed at their detailed knowledge of what does and does not work in the park and the area, which lamp is out, which boarded-up public toilet is a haven for junkies.

Cuomo raps Mayor Beame for sitting on rehabilitation money for two years, refusing to give it to communities. He is in favor of letting local communities decide which abandoned buildings should be torn down, which preserved.

A dinnertime crowd has gathered at Cuomo's storefront in Bay Ridge. Irish, Italians, Orientals, they are being entertained by two young men with guitars standing atop the flatbed-truck "Cuomobile" singing "Country Road" and "Blue Suede Shoes." Cuomo is swamped with young autograph seekers. Finally, he is introduced as "the candidate who knows how to use the law to protect people and manage government." There are 50 days until the primary, he begins, and the polls now show him number two, just ahead of Beame but behind Abzug. He asks the people for their help to help save "our wounded city." He speaks of his parents and he speaks of the middle class. New York must provide what they need and what poor people need in order to become middle-class—"a chance to work, safety in homes and streets, and schools that teach." The crowd, friendly from the start, becomes enthusiastic in its response.

The crowd at a U.N. rally is made up of Greek-Americans, many from Queens's Greek community, the largest in the United States. They give Cuomo a big hand even before he calls for the withdrawal of Turkish troops from Cyprus and no aid to Turkey from Washington.

Returning to his car, Cuomo finds a summons on his windshield. He opens it and reads, "You got our vote, Mario." A group of ten or twelve cops, including two women officers, stand there laughing over the mock ticket. A minute later, they are locked in conversation with the candidate about the upcoming police contract. He refuses to promise them the specific changes in their schedules they want—or the rehiring of specific numbers of police. "Beame is lying about the budget," he says. "But my instincts are with the police and firemen." He does not believe they have a right to strike and cites Abzug's endorsement of the right as another illustration of her "irresponsibility." That day, the *Village Voice* quoted Abzug's restatement, during her tour of looted areas, of her support of the police and firemen's right to strike. Asked about a strike during looting, she said she would call out community people to the streets to act as police and firemen. To which a local man responded, according to the paper, that it was the people from the community who were on the streets doing the looting.

Back in the car, Cuomo is furious about a *Daily News* column that said he is running "a class Italian campaign"—shades of the days when fight announcers used to introduce Joe Louis as "a credit to his race."

We drive down a badly pockmarked street in Holliswood, Queens, and pull up in front of Cuomo's home at 10:30 P.M. It is a comfortable home, but by no means large or luxurious. The décor is Mediterranean rather than Bloomingdale's. The emphasis is on color and the mild rococo ornamentation that represents traditional Italian taste. Cuomo's wife, Matilda, is already there, having returned sometime before from a speaking date before a senior-citizens group. A slim, petite woman of Sicilian ancestry, with fair skin, warm brown eyes, and moderately short hair, she is preparing a light dinner: Italian-vegetable omelets and escarole with bread-crumb topping. It is delicious. While her husband sits at the kitchen table, with his seven-year-old son on his lap, discussing with two aides the nuts and bolts of the campaign, she explains that she and Mario met as students at St. John's University. Mario was an avid student, finally graduating with 164 credits—36 more than needed, enough to earn him three majors: English, philosophy, and Latin American studies. He also wrote for the school's Spanish-language newspaper. The love of books finally made him a part-time professor of law. Matilda was in the school of education and later taught in the Elmont schools.

Mrs. Cuomo confirms that she kept her husband from running at first. She "never doubted Mario's talent or qualifications," she says, but they are "private people," and she felt his being mayor would disrupt their family life, especially in taking them away from their five children, ages 7 to 22. All but the youngest are now active in the campaign. It wasn't Hugh Carey who changed her mind, she says. It was an old friend, Vincent Albanese. He did it by stressing the good that Mario could do for millions of people.

Back a few years ago, the Ford Foundation was interested in "ethnics" and one day had Cuomo in. The conference room, its enveloping orange chairs on a raised dais floating, as it were, in space, must be seen to be believed. Occasionally, the natives of New York are trooped through to be inspected. There were on this day yawns, restlessness, boredom. Some question or other started Mario on "the decine of the West." He ran through a swift, improvisatory lecture on Augustine, Aquinas, Mill, Dewey, Teilhard de Chardin. Classical philosophy is not heard as often at Ford as it might be. Mouths gaped. This was a visitor from the *neighborhoods?* Cuomo, in fact, is an admirer of one of Chardin's most poetic books, *The Divine Milieu*, whose main point is that the world of our experience is shot through with God's presence. "It put in words what I had learned from my father," Cuomo says, "that life is good, and to be enjoyed and brought to perfection by work."

"Cuomo's campaign is not catching on," pundits have said. Cuomo shrugs. He believes in himself and in the public. He is not sure he can get his message "out," but he is quite sure that if it does get out he can contribute to restoring the city's virtue to itself. The crisis, in his eyes, is a moral crisis. ■

## New Catholic Politics: Kennedy's Legacy

In New York City, in 1977, for the first time in decades, the votes of ethnic Catholics in the primary may match or exceed the votes of Jews. An estimated 300,000 Jewish voters have fled the city since the mayoralty race of 1973. It is possible (but not guaranteed) that the city's Italian, Irish, and Slavic voters will vote in slightly higher percentages than in former primaries. There is also no guarantee that Catholic ethnics will vote for Mario Cuomo. But Cuomo's steady rise from neighborhood lawyer to secretary of state to candidate for mayor is part and parcel of a new political tradition that has been moving center stage in American politics: the rise of the liberal-ethnic Catholic politician.

For many decades, Catholic political leaders—like conservative Jewish leaders—were simply "pols," members of "machines," or (said with just a trace of contempt) "regulars." Local politics was regarded as a seedy occupation at best. Most of the nation's political ideals are Protestant in moral tone and, in New York, especially in the primaries, Jewish in resonance. Just consider the moral tone associated with Richard J. Daley of Chicago, Frank Rizzo of Philadelphia, or Ralph Perk in Cleveland.

"Reformers" left the haunts of prestigious law firms and Ivy League clubs to slay just such mean dragons of patronage, greed, graft, and "politics as usual." Eisenhower sought election in 1952 and 1956 precisely on the ground that he was *not* a politician, and that shining Lancelot of Gotham, John Lindsay, ran the same sort of campaigns "against the bosses" in 1965 and 1969.

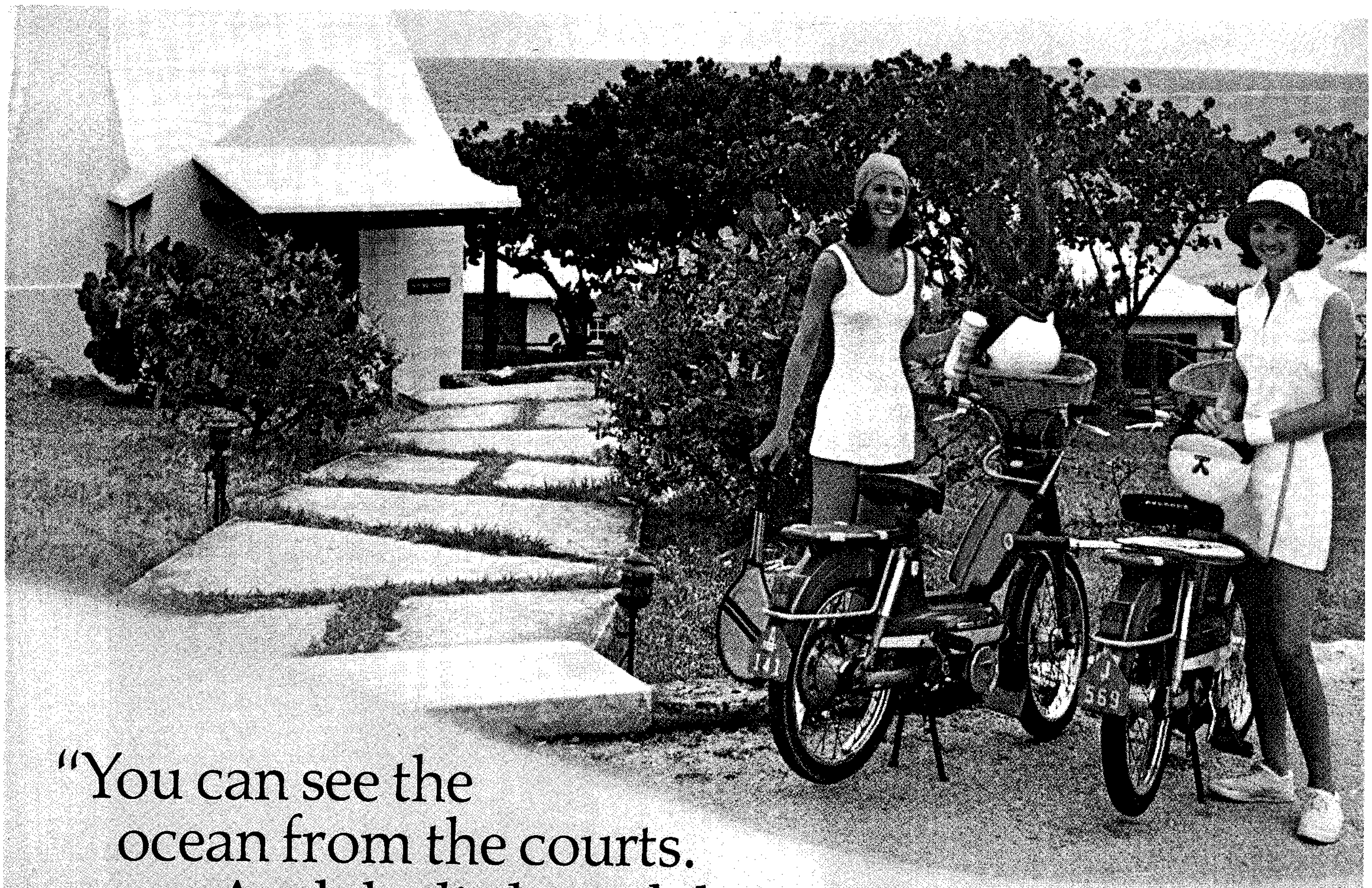
But beginning in 1972, a new constellation was coming into focus in the neighborhoods—the ethnic Catholic liberals, to choose a term. Politicians of a distinctive moral cachet, but tougher-minded than your run-of-the-mill Humphrey liberals: Mike Dukakis in Massachusetts, Ella Grasso in Connecticut, Rudy Perpich in Minnesota, Jerry Brown in California, Barbara Mikulski in Maryland, Richard Celeste in Ohio, Hugh Carey in New York, and a host of others. Such persons came out of the neighborhoods; that gave them their reputation for toughness, sanity, and realism. (Even Brown ran first for a seat on a community-college board in Los Angeles.) They also had ample contacts in the universities, the media, and the literate public; this gave them their liberal vision and broad horizon. The new liberal-ethnic tradition—a shift away from machine politics—goes back some seventeen years to the election of John Kennedy.

In 1960, reformers thought, in the words of Norman Mailer, the nation had "elected an outlaw sheriff." Was not this John F. Kennedy, son of Joe, a straddler on the issue of McCarthyism, playboy, and grandson of Boston pols? But much to their surprise came Camelot: Robert Frost at the inauguration, Arthur Schlesinger Jr. and assorted Harvardites in the White House, and the brash, young idealistic-realist energy of 100,000 New Frontiersmen rising up across the land. "Life is unfair," Kennedy told the East Berliners, drawing on 1,800 years of Irish suffering. The cold, gray eyes of John Kennedy avoided the appeals to down-home goodness so beloved of Protestant Republicans and southern Democrats, and also the high stentorian pieties of the Cabots, Lodges, and Richardsons.

Before Kennedy, few were the Catholics who carried moral stature in the eyes of their fellow citizens. After him, the models of moral vision in the nation were no longer merely Protestant. And "Clean Gene" McCarthy introduced a second kind of Catholic note in politics; his thought, his speech, his actions, often baffling to the nation, had deeper and more explicit Catholic reference than those of the more "secular" Kennedys, a different sort of poetry and a chaster love of power. There followed, later, Dan and Philip Berrigan and the other liturgists, poets, and failed revolutionaries (ending, as so often in Ireland, in prison) of "the new Catholic Left." In the middle were sober Mike Mansfield and gentle Philip Hart. And over on the Right were the Buckley boys, George Will, and Garry Wills (until, converted in 1968, Garry moved over to the radical Left without ever having passed through liberalism).

It is too early to assert that there is no ambivalence about the new Catholic politicians. Revisionism about the Kennedys is well under way. But there is no denying that the old dichotomy of reformers versus regulars (Protestant and liberal Jews versus Catholics and conservative Jews) has been transcended.

**—R.G. and M.N.**



# "You can see the ocean from the courts. And the little pink houses. It's a beautiful setting for tennis."

Heidi Gage, on her first visit, and Bonnie Weyher, on her third, talk about Bermuda.

"We loved dining outdoors. The lights
of the ships and of Hamilton
in the distance. Just lovely."

"The water is absolutely perfect for skiing.
Just the right temperature. And the
fellows who run
the boats are
very good.
That's important."

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# What's Free in September

By Leonore Fleischer

## Jazz, *The Pirates of Penzance*, Duke Ellington Orchestra, the Rockettes, *St. Joan of Arc*, Les Ballets Trockadero de Monte Carlo

### Fairs, Festivals

**Big Apple A-Fair**—Antiques, crafts, food of all nations at Flushing Meadow Park (Grand Central Pkwy. and Long Island Expwy.), at the Unisphere, on 9/18, sponsored by the Working Organization for Retarded Children. Rain date: 9/25.

**Brooklyn Street Fairs** — Flatbush Frolic 2: food, crafts, bands, clowns, bus and walking tours along Cortalyou Rd. from Coney Island Ave. to East 16th St., 9/11, noon to 6 P.M. Multi-Ethnic Festival 4: food, costumes, music, and dance at McCarren Park (Bedford Ave. at Lorimer St.), sponsored by the Greenpoint-Williamsburg Coalition, 9/18, noon to 6 P.M. A Day at Sheepshead Bay 2: entertainment, food and craft booths around the water at the mall at Emmons Ave. and Shore Blvd., 9/25, 11 A.M. to 6 P.M.

**Indoor Block Party**—The West Side "Y" (5 West 63rd St.) will have demonstrations of every course it has to offer, from belly dance to business math, plus wine and cheese, fun and food, 9/15, 5 P.M. to 8 P.M.

### Music, Dance, Drama

**"A Legend—St. Joan of Arc"**—The Everyman Company of Brooklyn presents an original version of the old legend at O'Donohue Park (Seagirt Blvd. at Beach 17th St., Far Rockaway, Queens), 9/4 at 3 P.M. and 6 P.M. Bring a blanket or chair.

**Afro-American Dance and Drumming Group**—The Liberation Ensemble will perform at St. Albans Park (Merrick Blvd. at Sayres Ave., St. Albans, Queens), 9/11 at 2 P.M.

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**Equity Library Theatre Informal Series**—New plays by new playwrights at the Lincoln Center Branch of the NYPL, 9/12–14 at 4 P.M.

**International Ballet**—The International Afrikan American Ballet will perform on the steps of Queens Borough Hall (120-55 Queens Blvd., Kew Gardens), 9/7 at 7 P.M.

**Lincoln Center Out of Doors**—At Fountain Plaza (63rd St. and Columbus Ave.): 9/1 at 11 A.M. and 2:30 P.M., Fairmount Theater for the Deaf; at 5 P.M., Bond Street Theater Coalition; 9/2 at 5 P.M., Honolulu Theatre for Youth; 9/3 at noon, Philip Gaudio, rock music; at 2:30 P.M., Media Age, Inc.; at 5 P.M., Centro Cultural Ballet Quisqueya; 9/4 at noon, Philip Gaudio; at 2:30 P.M., Workshops for Careers in the Arts; at 4 P.M., Community/Street Theater Symposium. At Damrosch Park (62nd St. and Amsterdam Ave.): 9/1–3 at 8 P.M., *Junkanoo Drums*, Bahamian musical featuring Exuma; 9/3, 4, at noon, Edward Gordon, Autoharp, and Richard Cooper, flute; 9/4 at 8 P.M., Duke Ellington Orchestra.

**Lunchtime Concerts**—At Union Square Park (14th St. between Park Ave. S. and University Pl.), Wednesdays at 12:30 P.M. At Bryant Park (Ave. of the Americas between 41st and 42nd sts.), from 12:15 P.M. to 1:30 P.M., sponsored by the Music Performance Trust Funds: 9/1, Howie Mann Orchestra, big-band sound; 9/2, Ray Alexander, jazz sextet; 9/6, Elliot Semel, dance band; 9/8, Ed Preston, jazz sextet; 9/9, Steve Kroon, Latin band; 9/12, Red Balaban, dixie; 9/15, John Amoroso, entertaining unit; 9/16, John Sarroco, stage band.

**Music on the Mall**—Concerts from 12:15 P.M. to 1:30 P.M. At Grace Plaza (1114 Ave. of the Americas at 43rd St.): 9/6, Joel Kaye and the New York Neophonic Orchestra. At CUNY Graduate Center Mall (33 West 42nd St.): 9/7, Hoffmeister Winds Octet; 9/14, Pro Arte Orchestra. In case of rain, plaza concert will be at the mall.

**New York Dance Festival**—Thirty dance companies from across the country will participate, including members of the Joffrey Ballet, the Rockettes, José Limon Dance Company, Les Ballets Trockadero de Monte Carlo, and the San Francisco Ballet Company, 9/2–12 at 8 P.M. and 9/4, 11, at 3 P.M. at the Delacorte Theater in Central Park; enter *(Continued on page 50)*

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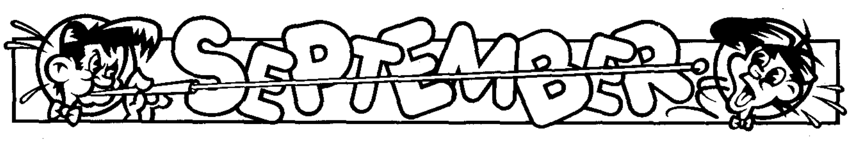
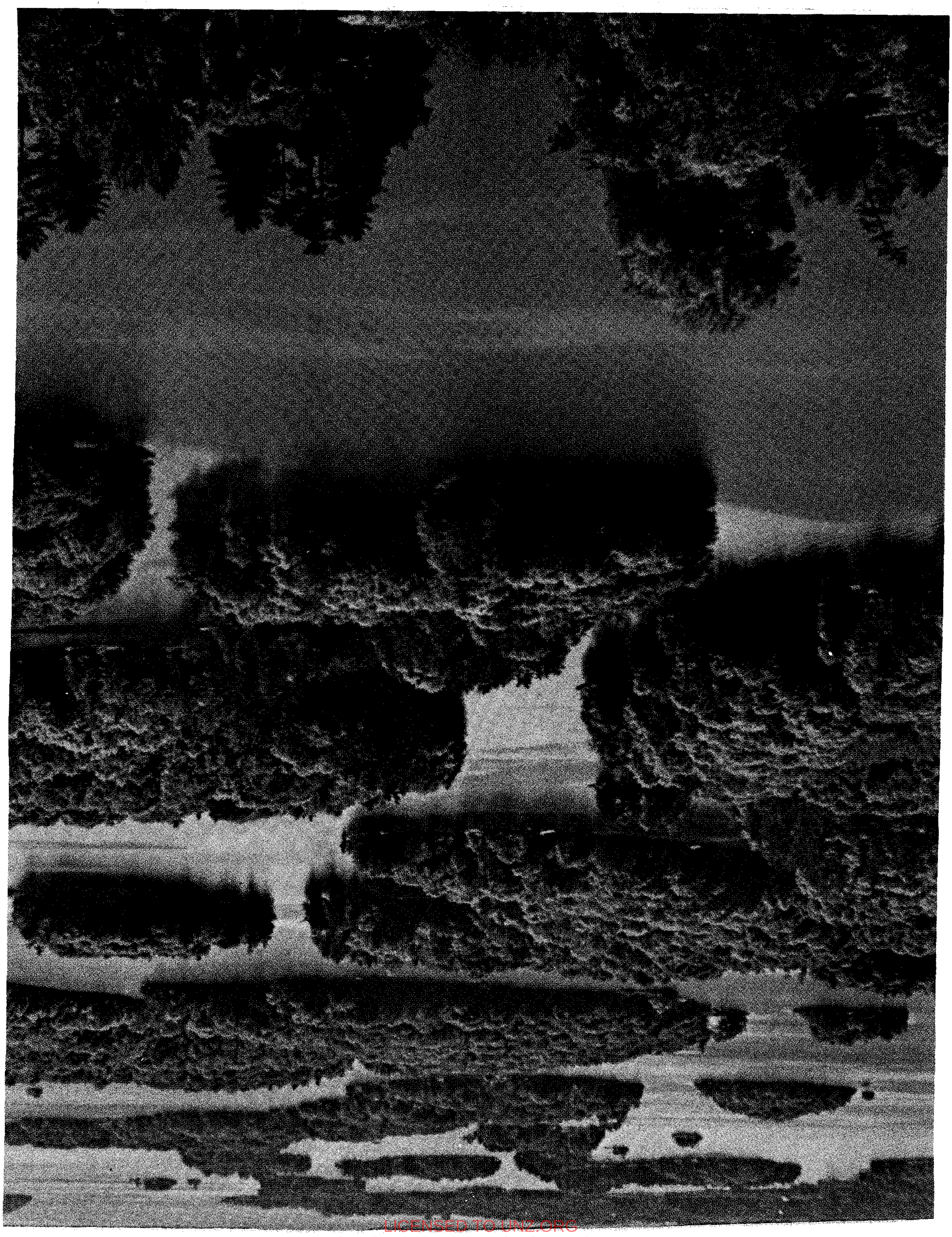
*Send information for October to Leonore Fleischer by September 2.*

*For bus and subway travel information, call the NYC Transit Authority, 330-1234.*



**Note:** *To remove this month's* New York Magazine City Life-Guide, *turn the page and pull poster down through the staples.*



Illustrated by Lou Brooks

**SUNDAY** **MONDAY** **TUESDAY** **W**

### SEPTEMBER BASEBALL HOME GAMES

**Yankees, Yankee Stadium**
**(Ticket information: 293-6000)**
Friday, 9/9, 8 p.m.—Toronto Blue Jays
Saturday, 9/10, 2 p.m.—Toronto Blue Jays
Sunday, 9/11, 1 p.m.—Toronto Blue Jays
Tuesday, 9/13, 8 p.m.—Boston Red Sox
Wednesday, 9/14, 8 p.m.—Boston Red Sox
Thursday, 9/15, 8 p.m.—Boston Red Sox
Monday, 9/26, 8 p.m.—Cleveland Indians
Tuesday, 9/27, 8 p.m.—Cleveland Indians
Wednesday, 9/28, 8 p.m.—Cleveland Indians
Thursday, 9/29, 8 p.m.—Cleveland Indians
Friday, 9/30, 8 p.m.—Detroit Tigers

**Mets, Shea Stadium**
**(Ticket information: 672-3000)**
Friday, 9/2, 5:30 p.m.—Atlanta Braves
Saturday, 9/3, 2 p.m.—Atlanta Braves
Sunday, 9/4, 2 p.m.—Atlanta Braves
Monday, 9/5, 2 p.m.—Montreal Expos
Tuesday, 9/6, 2 p.m.—Montreal Expos
Wednesday, 9/7, 8 p.m.—Philadelphia Phillies
Thursday, 9/8, 2 p.m.—Philadelphia Phillies
Friday, 9/16, 7 p.m.—Chicago Cubs
Saturday, 9/17, 2 p.m.—Chicago Cubs
Sunday, 9/18, 1 p.m.—Chicago Cubs
Tuesday, 9/20, 8 p.m—Pittsburgh Pirates
Wednesday, 9/21, 8 p.m.—Pittsburgh Pirates
Friday, 9/23, 8 p.m.—St. Louis Cardinals
Saturday, 9/24, 2 p.m.—St. Louis Cardinals
Sunday, 9/25, 2 p.m.—St. Louis Cardinals

### SEPTEMBER FOOTBALL HOME

**Giants, Giants Stadium, Meadowlands,**
**East Rutherford, New Jersey**
**(Ticket information: 201 935-8222)**
Sunday, 9/4, 1 p.m.—New York Jets (pre
Sunday, 9/11, 1 p.m.—Miami Dolphins (
Sunday, 9/18, 1 p.m.—Washington Reds

**Jets, Giants Stadium, Meadowlands,**
**East Rutherford, New Jersey**
**(Ticket information: 201 935-8500)**
Sunday, 9/4, 1 p.m.—New York Giants
Sunday, 9/25, 1 p.m.—Baltimore Colts (

**4** The **New York Dance Festival** gives a special matinee for children and adults at 3 P.M. today (and next Sunday) at the Delacorte Theater in Central Park (entrance at 81st Street at CPW or Fifth Avenue at 79th Street). Admission is free and tickets will be distributed from 1:15 P.M.

Learn how to make a bamboo flute, construct hand puppets, or shear a sheep at the New York Botanical Garden's **Family Weekend and Crafts Fair**, today and tomorrow from 10 A.M. to 4 P.M. There are children's games with prizes, and you can see puppets and magicians and the spinning and weaving of wool. No admission fee; parking is $2. The garden is at 200th Street and Southern Boulevard in Bronx Park, also the site of the Bronx Zoo.

**5** The highlight of the West Indian–American Day Festival, **Carnivale,** is today, with a giant parade—colorful floats and costumes, musicians, and dancers pulsating to the rhythms of the islands—starting at noon from Brooklyn's Utica Avenue and moving down Eastern Parkway.

**6** **Extraordinary Women,** a selection of drawings by famous females, is on view at the Museum of Modern Art through September 20.

*Grandma's Boy*, with **Harold Lloyd**, is at the Bleecker Street Cinema, along with **Buster Keaton** in *Battling Butler*.

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**11** There's a **county fair** right here in New York City, on Third Avenue between 14th and 34th streets, today from 11 A.M. to dusk. Antiques, collectibles, bric-a-brac, and crafts to see and buy; all manner of food and drink; musical entertainment on stages; and special treats for the younger set, highlighted by a horse-drawn hayride. All the money will go toward the planting of 69 trees in the area. Rain date: September 18 (but don't worry, it's not going to rain).

The **One World Festival** at the St. Vartan Armenian Cathedral started yesterday (noon to 11 P.M.) and continues today (noon to 7 P.M.). Craft and food booths, an art exhibit, concerts, ethnic dances—all in the adjoining park and on Second Avenue between 34th and 36th streets.

**12** Tonight at nine, a new **Monday film series** begins on Channel 13. Tonight: *The Birth of a Nation*, D. W. Griffith's masterpiece. Richard Schickel introduces the films, discusses their common purpose and points of view, and gives a brief history. Next Monday's film: *Hearts of the World*.

**13** The musical **"Man of La Mancha"** resumes performances tonight at eight after a five-year hiatus but still starring Richard Kiley, at the Palace Theater.

**"Stuart Little,"** a film about a dear little mouse, will be shown at 4 P.M. at the library's Hudson Park Branch (10 Seventh Avenue South at Leroy Street, 243-6876). Free!

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**18** **Atlantic Antic 3,** downtown Brooklyn's annual celebration, takes place today on Atlantic Avenue. Closed to traffic from 9 A.M., the dozen blocks from the river—Furman Street—to Flatbush Avenue will be filled with food, crafts and art booths, a parade, and stages for entertainment, with a "Bong" show for aspiring talent. The mayor will officiate.

The inaugural exhibit of the **Wave Hill Sculpture Garden**, New York City's first extended landscaped space (28 acres!) for outdoor sculpture, opens tomorrow, but you can get a preview today from 9:30 A.M. to 4:30 P.M. Calder, de Kooning, Moore, Nevelson, and Noguchi are among the artists represented. The address: West 249th Street and Independence Avenue (549-2055), in that glorious section of the Bronx called Riverdale.

**19** Monday's always a good movie day. If you're not home watching **"Hearts of the World"** on Channel 13, the Carnegie Hall Cinema (Seventh Avenue between 56th and 57th streets) is showing two films directed by Joseph Losey: **"The Assassination of Trotsky,"** starring Richard Burton, and **"Accident,"** with Dirk Bogarde.

**20** **"Estrada,"** with an enormous array of Soviet variety artists and popular entertainers, premieres tonight at seven at the Majestic Theater (247 West 44th Street, 246-0730).

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**25** **Lynn Glauber/Daryl Gray and Dancers** may be seen at eight tonight at the 92nd Street YM & YWHA (1395 Lexington Avenue, 427-6000). Lynn and Daryl, a young married couple, danced with the famous Béjart Ballet in Brussels for four years, and he was a prizewinner at the 1977 Cologne International Choreographic Competition.

Don't forget **Peter Rabbit's birthday party** at the Bronx Zoo. In case you couldn't make it yesterday, perhaps you can today. He'd appreciate it.

**26** Time's a-wasting. It's not too early to think about Christmas. If you call the Metropolitan Museum (787-4916), you'll get its **1977 Christmas catalog** free! If you also want its fashion supplement and spring/fall 1978 catalog, send $1 for all three to the museum (P.O. Box 255, Gracie Station, New York 10028).

**27** **Yokohama Woodcuts,** a collection of rare nineteenth-century Japanese color prints which depict the impact of Western culture and bring together the Ukiyo-e artists' interpretations of Western people, are at Associated American Artists (663 Fifth Avenue at 52nd Street) through October 1.

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The Nostalgia Convention, at the Americana Hotel **September 2 through 5**, has **Johnny Weissmuller** as a guest star. He will belt out as many Tarzan yells as requested. Call 448-5735 for times.

Tennis and the Unit
tournament will b
all-star cast in an
special, " **Super Nig**
**September 9**
on Char

The last of the Lincoln Center **Damrosch Park** outdoor events—a cabaret with the music of Kurt Weill, featuring Alvin Epstein and Martha Schlamme—is at 8 P.M. **September 5.**

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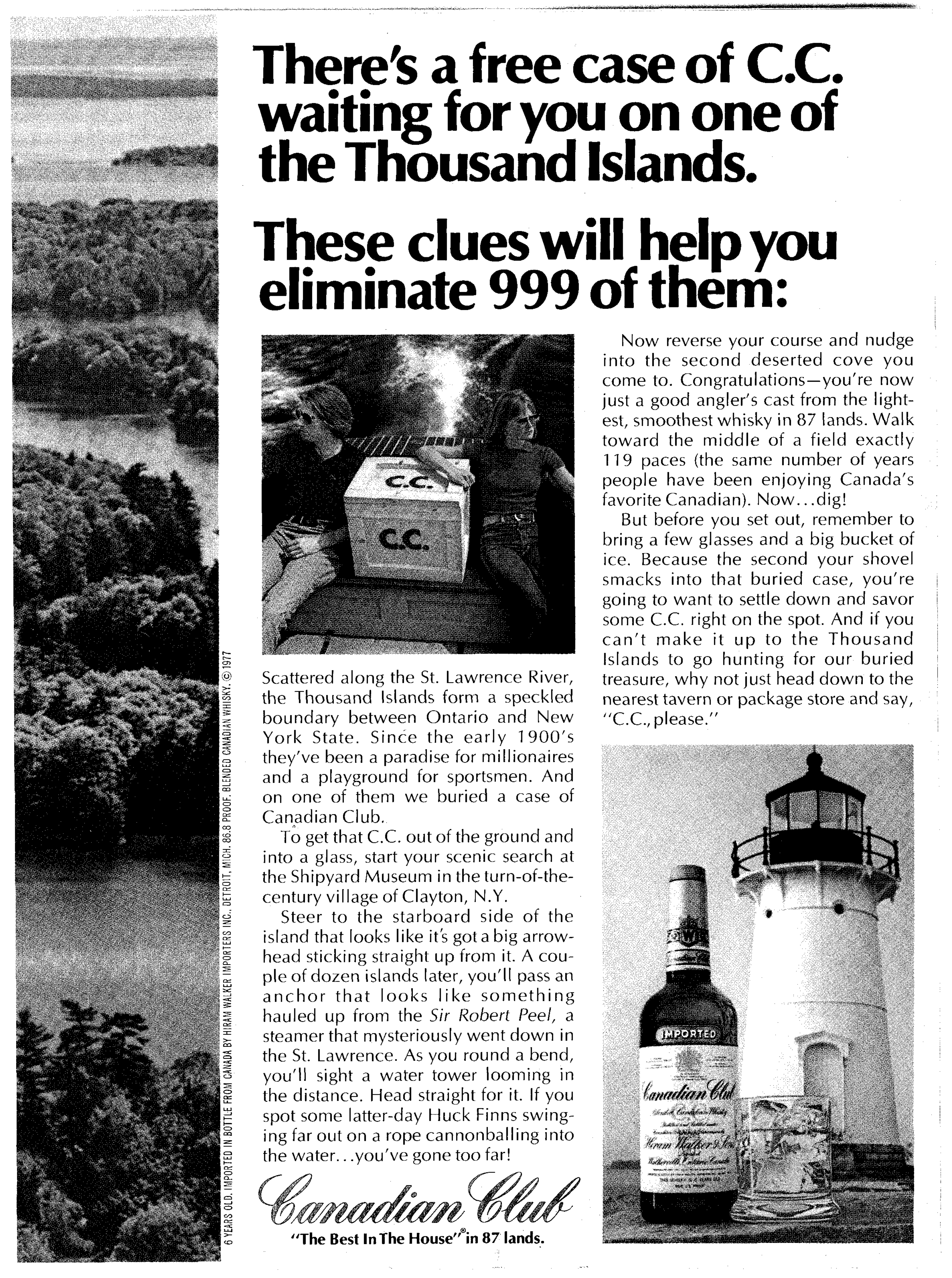


# There's a free case of C.C. waiting for you on one of the Thousand Islands.

# These clues will help you eliminate 999 of them:

Scattered along the St. Lawrence River, the Thousand Islands form a speckled boundary between Ontario and New York State. Since the early 1900's they've been a paradise for millionaires and a playground for sportsmen. And on one of them we buried a case of Canadian Club.

To get that C.C. out of the ground and into a glass, start your scenic search at the Shipyard Museum in the turn-of-the-century village of Clayton, N.Y.

Steer to the starboard side of the island that looks like it's got a big arrowhead sticking straight up from it. A couple of dozen islands later, you'll pass an anchor that looks like something hauled up from the *Sir Robert Peel*, a steamer that mysteriously went down in the St. Lawrence. As you round a bend, you'll sight a water tower looming in the distance. Head straight for it. If you spot some latter-day Huck Finns swinging far out on a rope cannonballing into the water...you've gone too far!

Now reverse your course and nudge into the second deserted cove you come to. Congratulations—you're now just a good angler's cast from the lightest, smoothest whisky in 87 lands. Walk toward the middle of a field exactly 119 paces (the same number of years people have been enjoying Canada's favorite Canadian). Now...dig!

But before you set out, remember to bring a few glasses and a big bucket of ice. Because the second your shovel smacks into that buried case, you're going to want to settle down and savor some C.C. right on the spot. And if you can't make it up to the Thousand Islands to go hunting for our buried treasure, why not just head down to the nearest tavern or package store and say, "C.C., please."

Canadian Club

"The Best In The House"® in 87 lands.

6 YEARS OLD. IMPORTED IN BOTTLE FROM CANADA BY HIRAM WALKER IMPORTERS INC., DETROIT, MICH. 86.8 PROOF. BLENDED CANADIAN WHISKY. © 1977

9, 10, 16, 17, at 8 P.M.

## Exhibits, Tours

**Art in the Bronx**—Sculpture by Ann Gillen at Wave Hill (249th St. and Independence Ave.), daily 9:30 A.M. to 4:30 P.M., through 9/11 ($1 admission on Sun.).

**Arts and Crafts Exhibit**—At Riverside Church (Riverside Drive at 120th St.), 9/24, 1 P.M. to 5 P.M., and 9/25, noon to 5 P.M.

**Brooklyn Botanic Garden**—Tours of the garden (1000 Washington Ave.) Sunday afternoons at 2 P.M.

**Brooklyn Heights Promenade Art Show**—On the esplanade from Remsen St. to Orange St., 9/24, 25, from 11 A.M. to 6 P.M.

**Community Arts Showcase Day**—Art exhibits and live performances at the Snug Harbor Cultural Center (914 Richmond Terrace, Staten Island), 9/11 from 1 P.M. to 6 P.M. Rain dates: 9/18 or 25.

**Library Tour**—Meet at the visitors information desk in the main lobby of the NYPL's Central Building (Fifth Ave. and 42nd St.) every Mon., Tues., and Wed. at 11 A.M. and 2 P.M. for a tour and talk on the history, exhibitions, and architecture of this landmark.

**Sheepshead Bay Art Show**—All Communities Arts in Brooklyn sponsors this three-weekend show along Emmons Ave. at Sheepshead Bay Road, 9/3, 5, 17, 18, 24, 25 from 11 A.M. to 6 P.M.

6:30 P.M., *Vatican* and *Venice*.

**The Brooklyn Thing**—A discussion, with representation from all neighborhood groups, of "What Have We Learned From the Blackout?" at Long Island University (Flatbush Ave. Extension at De Kalb Ave.), 9/25, 1 P.M. to 5 P.M.

**Dramatic Readings**—At the Lincoln Center branch of the NYPL (111 Amsterdam Ave. at 65th St.) at 4 P.M.: 9/23, "Eleanora Duse: The Image of a Great Actress," by Lynn Middleton; 9/27, "The Written Word; Scene and Heard," by Shirley Blanc Romaine.

**Illustrated Lecture**—The Victorian Society in America gives a program on the rococo revival style at the Donnell Branch of the NYPL (20 West 53rd St.), 9/29 at 6 P.M.

**Lunchtime Poetry Readings**—Mondays at noon in City Hall Park, sponsored by the Academy of American Poets and the Creative Artists Public Service Program: 9/12, Josephine Clare, Kristina McGrath, Raymond Patterson, Frederick Feirstein; 9/19, Tom Luhrman, Daniela Gioseffi, Howard Silver; 9/26, Jeanne Foster Hill, George Economou, Allen Planz, George Whitemore. Rain dates: the following Friday.

**New York Paleontological Society**—Sidney Horenstein will speak on "The Geology of Our Hudson River: The Battery to the Highlands" at the American Museum of Natural History (79th St. at CPW), room 426, 9/25 at 2 P.M.

(Riverside Drive at 120th St.) will offer Saturday-morning classes (ages six through twelve) in drama, dance, voice, costume design, stage makeup, and lighting design beginning mid-September; call 864-2929 for information.

**Magic Show**—At the Port Richmond Library (75 Bennett St., Staten Island), 9/17 at 2:30 P.M.

**NYPL Film Programs**—For teenagers: at the Tremont Branch (1866 Washington Ave., Bronx) on Fridays, 9/9, 16, at 3 P.M. For all ages: at the Hudson Park Branch (10 Seventh Ave. S. at Leroy St.) on Tuesdays, 9/13, 20, 27, at 4 P.M. For ages three through eight: at the Yorkville Branch (222 East 79th St.) on Thursdays, 9/15, 22, 29, at 4 P.M.

**One-Hour Shows**—Puppets, magicians, and clowns entertain on Sundays at 1 P.M. at these Nathan's Famous restaurants (call for details): Times Square at 43rd St., 594-7455 (also 3 P.M.); 1910 Story Ave., Bronx, 323-4400; 2710 Hylan Blvd., Staten Island, 987-8616. Check local restaurants in Westchester, Long Island, and New Jersey to see if they are participating.

**Puppets in Queens**—Winnie Wilson Puppet Players perform on the steps of the Queens Borough Hall (120-55 Queens Blvd., Kew Gardens), 9/18 at 4 P.M.

**Storytelling**—Saturdays at 11 A.M. at the Hans Christian Andersen statue in Central Park (enter at 72nd St. and Fifth Ave.).

**8** **Wild Asia,** the largest and most spectacular exhibit ever to be seen at the Bronx Zoo, is there through October 16 daily, then through November 13 on weekends, weather permitting. There's an Oriental bazaar for shopping and snacking, and a monorail for journeying through forests and meadows filled with animals.

**9** The **Festival of American Craftsmanship** is being held at Lincoln Center's Fountain and North plazas today, tomorrow, and Sunday.

There's a **stamp show** today, tomorrow, and Sunday at the Nassau Coliseum in Uniondale, New York. A free limousine will meet you at the Hempstead station of the LIRR.

**10** From 8 P.M. to 10 P.M. on Channel 2, you can watch **"State Fair America,"** a special with network personalities, including Alan King, entertaining us from some of the country's renowned state fairs, from Pennsylvania to California.

Don't touch that dial! As long as you're in anyway, stay tuned to the 1977 **Miss America Pageant,** from 10 P.M. to midnight, live from Atlantic City and hosted, naturally, by Bert Parks. "There she is. . . ."

**Fall Flower Mart,** which started yesterday, continues today and tomorrow, from noon until 8 P.M. Sponsored by the Horticultural Society of New York, it features exotic plants, gardening books, and HSNY T-shirts.

**15** The **Feast of San Gennaro,** the city's largest, best-attended street festival, starts today and continues through September 25. Food booths open at 11 A.M., activities start at dark weekday evenings, at 2 P.M. on weekends, and the most excitement occurs on Saturday night. The action revolves around Little Italy's Mulberry Street.

**16** Today from 10 A.M. to 9 P.M. is the **bazaar** at Greenwich House Pottery School (16 Jones Street).

A **Greek festival** will be held on the church grounds at 1641 Richmond Avenue on Staten Island tonight from six to midnight (tomorrow and Sunday from noon to midnight), with ethnic music, dancing, and food. Rain or shine.

**17** At the **Magic Towne House** (1026 Third Avenue, 752-1165), midtown mecca for all things prestidigitational, there's an assortment of first-class magicians and other-type variety performers on Fridays at 8:30 P.M. ($6) and Saturdays at 8:30 P.M. ($7.50). Entertainment is continuous until closing, and food—hot-and-cold buffet—is included. You can bring your own bottle. These people also arrange kids' shows, birthday parties—and they have a magic shop.

September is the nicest time to tour the antiques shops and restaurants on Greenwich Village's **Bleecker Street**. Its seven-block section from Seventh to Eighth Avenue is famous among decorators, dealers, and collectors as one of the country's most interesting shopping districts.

**22** Two one-act plays about women, Tom Eyen's **"The White Whore and the Bit Player"** and Lanford Wilson's **"The Great Nebula in Orion,"** are at the Cubiculo (414 West 51st Street, 265-2138) September 21 through 24 at 8 P.M., September 21 and 24 at 2 P.M., September 25 at 3 P.M. Tickets are $2.50.

**23** The fifteenth annual **New York Film Festival** opens today at Avery Fisher Hall in Lincoln Center and closes on September 30 at the same place. In between, films will be shown at Alice Tully Hall. The opener (by a woman—hooray) is Agnes Varda's *One Sings, the Other Doesn't,* about the friendship of two women.

**24** The **Suffolk AirFair** offers a full day's entertainment for the entire family both today and tomorrow from 9 A.M. to 6 P.M. at the Suffolk County Airport, Westhampton Beach, Long Island (off Sunrise Highway, at Exit 63). On the ground: a display of every type of aircraft (almost) in the once and future world of home-built, commercial, and military aviation, plus an arts-and-crafts show. In the air: death-defying aerobatic entertainment, precision engine flying, hot-air balloons, and parachutists. The LIRR will be running special trains to the AirFair.

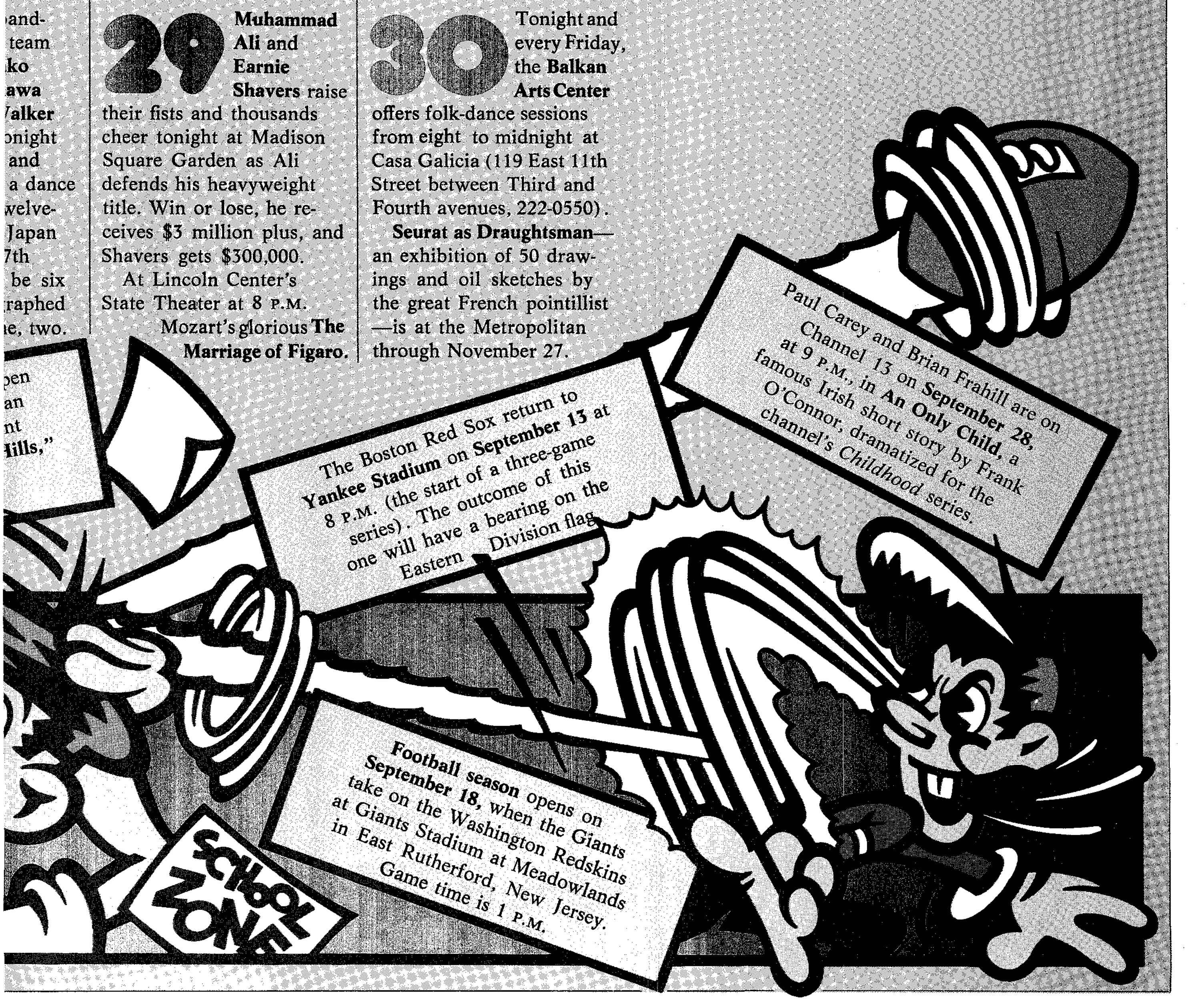
**Peter Rabbit's seventy-fifth birthday party** is being held at the Bronx Zoo today and tomorrow. Peter has invited everybody, so don't forget to come. If you want to bring a present, make it a carrot. The party's all day long.

**29** **Muhammad Ali** and **Earnie Shavers** raise their fists and thousands cheer tonight at Madison Square Garden as Ali defends his heavyweight title. Win or lose, he receives $3 million plus, and Shavers gets $300,000.

At Lincoln Center's State Theater at 8 P.M. Mozart's glorious **The Marriage of Figaro.**

**30** Tonight and every Friday, the **Balkan Arts Center** offers folk-dance sessions from eight to midnight at Casa Galicia (119 East 11th Street between Third and Fourth avenues, 222-0550).

**Seurat as Draughtsman**—an exhibition of 50 drawings and oil sketches by the great French pointillist—is at the Metropolitan through November 27.



Paul Carey and Brian Frahill are on Channel 13 on **September 28,** at 9 P.M., in **An Only Child,** a famous Irish short story by Frank O'Connor, dramatized for the channel's *Childhood* series.

The Boston Red Sox return to **Yankee Stadium** on **September 13** at 8 P.M. (the start of a three-game series). The outcome of this one will have a bearing on the Eastern Division flag.

**Football season** opens on **September 18,** when the Giants take on the Washington Redskins at Giants Stadium at Meadowlands in East Rutherford, New Jersey. Game time is 1 P.M.

Club

DED CANADIAN WHISKY.

# What's Free in September

By Leonore Fleischer

Jazz, *The Pirates of Penzance*, Duke Ellington Orchestra, the Rockettes, *St. Joan of Arc*, Les Ballets Trockadero de Monte Carlo

## Fairs, Festivals

**Big Apple A-Fair**—Antiques, crafts, food of all nations at Flushing Meadow Park (Grand Central Pkwy. and Long Island Expwy.), at the Unisphere, on 9/18, sponsored by the Working Organization for Retarded Children. Rain date: 9/25.

**Brooklyn Street Fairs** — Flatbush Frolic 2: food, crafts, bands, clowns, bus and walking tours along Cortalyou Rd. from Coney Island Ave. to East 16th St., 9/11, noon to 6 P.M. Multi-Ethnic Festival 4: food, costumes, music, and dance at McCarren Park (Bedford Ave. at Lorimer St.), sponsored by the Greenpoint-Williamsburg Coalition, 9/18, noon to 6 P.M. A Day at Sheepshead Bay 2: entertainment, food and craft booths around the water at the mall at Emmons Ave. and Shore Blvd., 9/25, 11 A.M. to 6 P.M.

**Indoor Block Party**—The West Side "Y" (5 West 63rd St.) will have demonstrations of every course it has to offer, from belly dance to business math, plus wine and cheese, fun and food, 9/15, 5 P.M. to 8 P.M.

## Music, Dance, Drama

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**Equity Library Theatre Informal Series**—New plays by new playwrights at the Lincoln Center Branch of the NYPL, 9/12–14 at 4 P.M.

**International Ballet**—The International Afrikan American Ballet will perform on the steps of Queens Borough Hall (120-55 Queens Blvd., Kew Gardens), 9/7 at 7 P.M.

**Lincoln Center Out of Doors**—At Fountain Plaza (63rd St. and Columbus Ave.): 9/1 at 11 A.M. and 2:30 P.M., Fairmount Theater for the Deaf; at 5 P.M., Bond Street Theater Coalition; 9/2 at 5 P.M., Honolulu Theatre for Youth; 9/3 at noon, Philip Gaudio, rock music; at 2:30 P.M., Media Age, Inc.; at 5 P.M., Centro Cultural Ballet Quisqueya; 9/4 at noon, Philip Gaudio; at 2:30 P.M., Workshops for Careers in the Arts; at 4 P.M., Community/Street Theater Symposium. At Damrosch Park (62nd St. and Amsterdam Ave.): 9/1–3 at 8 P.M., *Junkanoo Drums*, Bahamian musical featuring Exuma; 9/3, 4, at noon, Edward Gordon, Autoharp, and Richard Cooper, flute; 9/4 at 8 P.M., Duke Ellington Orchestra.

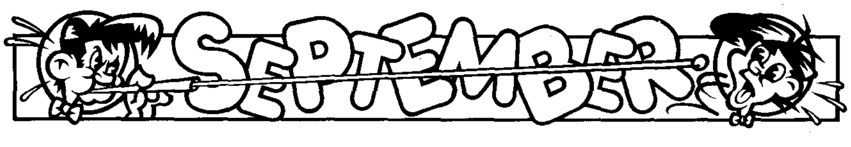
**Lunchtime Concerts**—At Union Square Park (14th St. between Park Ave. S. and University Pl.), Wednesdays at 12:30 P.M. At Bryant Park (Ave. of the Americas between 41st and 42nd sts.), from 12:15 P.M. to 1:30 P.M., sponsored by the Music Performance Trust Funds: 9/1, Howie Mann Orchestra, big-band sound; 9/2, Ray Alexander, jazz sextet; 9/6, Elliot Semel, dance band; 9/8, Ed Preston, jazz sextet; 9/9, Steve Kroon, Latin band; 9/12, Red Balaban, dixie; 9/15, John Amoroso, entertaining unit; 9/16, John Sarroco, stage band.

**Music on the Mall**—Concerts from 12:15 P.M. to 1:30 P.M. At Grace Plaza (1114 Ave. of the Americas at 43rd St.): 9/6, Joel Kaye and the New York Neophonic Orchestra. At CUNY Graduate Center Mall (33 West 42nd St.): 9/7, Hoffmeister Winds Octet; 9/14, Pro Arte Orchestra. In case of rain, plaza concert will be at the mall.

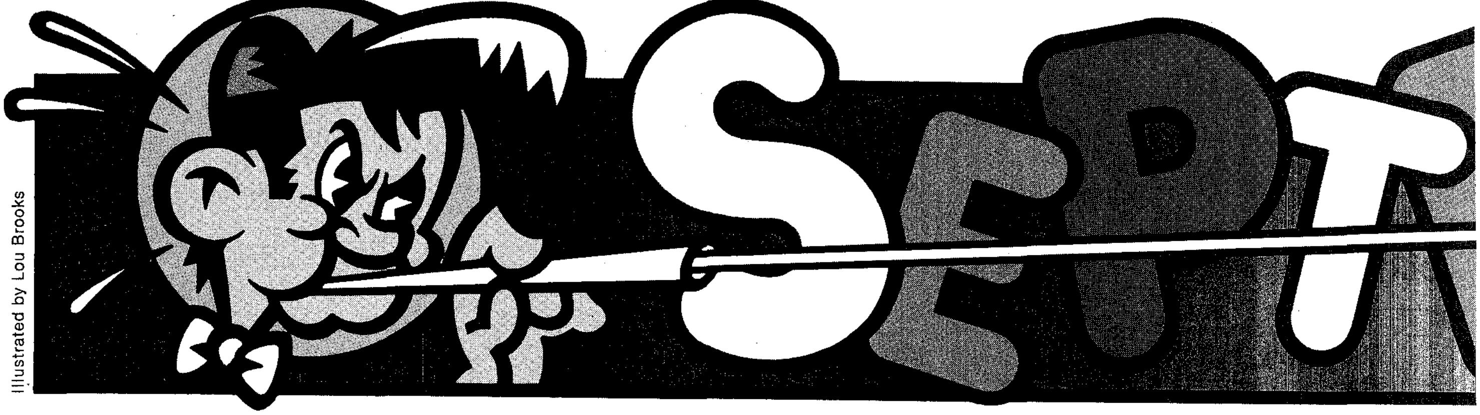
**New York Dance Festival**—Thirty dance companies from across the country will participate, including members of the Joffrey Ballet, the Rockettes, José Limon Dance Company, Les Ballets Trockadero de Monte Carlo, and the San Francisco Ballet Company, 9/2–12 at 8 P.M. and 9/4, 11, at 3 P.M. at the Delacorte Theater in Central Park; enter *(Continued on page 50)*

*Send information for October to Leonore Fleischer by September 2.*

*For bus and subway travel information, call the NYC Transit Authority, 330-1234.*



**Note:** *To remove this month's* New York *Magazine City Life-Guide, turn the page and pull poster down through the staples.*



Illustrated by Lou Brooks

**SUNDAY** **MONDAY** **TUESDAY** **W**

### SEPTEMBER BASEBALL HOME GAMES

**Yankees, Yankee Stadium**
**(Ticket information: 293-6000)**
Friday, 9/9, 8 p.m.—Toronto Blue Jays
Saturday, 9/10, 2 p.m.—Toronto Blue Jays
Sunday, 9/11, 1 p.m.—Toronto Blue Jays
Tuesday, 9/13, 8 p.m.—Boston Red Sox
Wednesday, 9/14, 8 p.m.—Boston Red Sox
Thursday, 9/15, 8 p.m.—Boston Red Sox
Monday, 9/26, 8 p.m.—Cleveland Indians
Tuesday, 9/27, 8 p.m.—Cleveland Indians
Wednesday, 9/28, 8 p.m.—Cleveland Indians
Thursday, 9/29, 8 p.m.—Cleveland Indians
Friday, 9/30, 8 p.m.—Detroit Tigers

**Mets, Shea Stadium**
**(Ticket information: 672-3000)**
Friday, 9/2, 5:30 p.m.—Atlanta Braves
Saturday, 9/3, 2 p.m.—Atlanta Braves
Sunday, 9/4, 2 p.m.—Atlanta Braves
Monday, 9/5, 2 p.m.—Montreal Expos
Tuesday, 9/6, 2 p.m.—Montreal Expos
Wednesday, 9/7, 8 p.m.—Philadelphia Phillies
Thursday, 9/8, 2 p.m.—Philadelphia Phillies
Friday, 9/16, 7 p.m.—Chicago Cubs
Saturday, 9/17, 2 p.m.—Chicago Cubs
Sunday, 9/18, 1 p.m.—Chicago Cubs
Tuesday, 9/20, 8 p.m—Pittsburgh Pirates
Wednesday, 9/21, 8 p.m.—Pittsburgh Pirates
Friday, 9/23, 8 p.m.—St. Louis Cardinals
Saturday, 9/24, 2 p.m.—St. Louis Cardinals
Sunday, 9/25, 2 p.m.—St. Louis Cardinals

### SEPTEMBER FOOTBALL HOME

**Giants, Giants Stadium, Meadowlands,**
**East Rutherford, New Jersey**
**(Ticket information: 201 935-8222)**
Sunday, 9/4, 1 p.m.—New York Jets (pre
Sunday, 9/11, 1 p.m.—Miami Dolphins (
Sunday, 9/18, 1 p.m.—Washington Reds

**Jets, Giants Stadium, Meadowlands,**
**East Rutherford, New Jersey**
**(Ticket information: 201 935-8500)**
Sunday, 9/4, 1 p.m.—New York Giants
Sunday, 9/25, 1 p.m.—Baltimore Colts (

**4** The **New York Dance Festival** gives a special matinee for children and adults at 3 P.M. today (and next Sunday) at the Delacorte Theater in Central Park (entrance at 81st Street at CPW or Fifth Avenue at 79th Street). Admission is free and tickets will be distributed from 1:15 P.M.

Learn how to make a bamboo flute, construct hand puppets, or shear a sheep at the New York Botanical Garden's **Family Weekend and Crafts Fair**, today and tomorrow from 10 A.M. to 4 P.M. There are children's games with prizes, and you can see puppets and magicians and the spinning and weaving of wool. No admission fee; parking is $2. The garden is at 200th Street and Southern Boulevard in Bronx Park, also the site of the Bronx Zoo.

**5** The highlight of the West Indian–American Day Festival, **Carnivale,** is today, with a giant parade—colorful floats and costumes, musicians, and dancers pulsating to the rhythms of the islands—starting at noon from Brooklyn's Utica Avenue and moving down Eastern Parkway.

**6** **Extraordinary Women,** a selection of drawings by famous females, is on view at the Museum of Modern Art through September 20.

*Grandma's Boy*, with **Harold Lloyd**, is at the Bleecker Street Cinema, along with **Buster Keaton** in *Battling Butler*.

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**11** There's a **county fair** right here in New York City, on Third Avenue between 14th and 34th streets, today from 11 A.M. to dusk. Antiques, collectibles, bric-a-brac, and crafts to see and buy; all manner of food and drink; musical entertainment on stages; and special treats for the younger set, highlighted by a horse-drawn hayride. All the money will go toward the planting of 69 trees in the area. Rain date: September 18 (but don't worry, it's not going to rain).

The **One World Festival** at the St. Vartan Armenian Cathedral started yesterday (noon to 11 P.M.) and continues today (noon to 7 P.M.). Craft and food booths, an art exhibit, concerts, ethnic dances—all in the adjoining park and on Second Avenue between 34th and 36th streets.

**12** Tonight at nine, a new **Monday film series** begins on Channel 13. Tonight: *The Birth of a Nation*, D. W. Griffith's masterpiece. Richard Schickel introduces the films, discusses their common purpose and points of view, and gives a brief history. Next Monday's film: *Hearts of the World*.

**13** The musical **"Man of La Mancha"** resumes performances tonight at eight after a five-year hiatus but still starring Richard Kiley, at the Palace Theater.

**"Stuart Little,"** a film about a dear little mouse, will be shown at 4 P.M. at the library's Hudson Park Branch (10 Seventh Avenue South at Leroy Street, 243-6876). Free!

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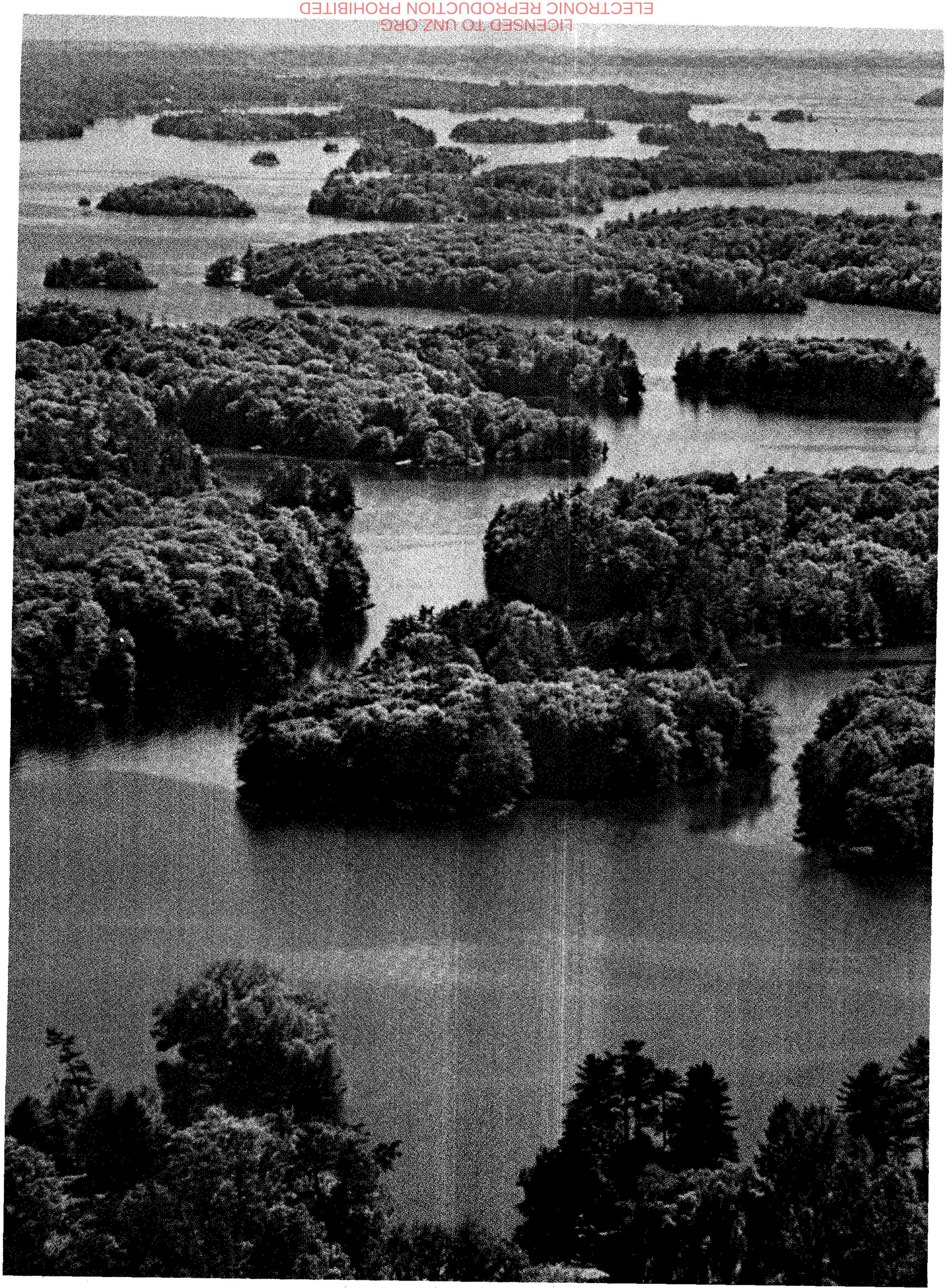
**"Estrada,"** with an



nual celebration, takes place today on Atlantic Avenue. Closed to traffic from 9 A.M., the dozen blocks from the river—Furman Street—to Flatbush Avenue will be filled with food, crafts and art booths, a parade, and stages for entertainment, with a "Bong" show for aspiring talent. The mayor will officiate.

The inaugural exhibit of the **Wave Hill Sculpture Garden**, New York City's first extended landscaped space (28 acres!) for outdoor sculpture, opens tomorrow, but you can get a preview today from 9:30 A.M. to 4:30 P.M. Calder, de Kooning, Moore, Nevelson, and Noguchi are among the artists represented. The address: West 249th Street and Independence Avenue (549-2055), in that glorious section of the Bronx called Riverdale.

**Lynn Glauber/Daryl Gray and Dancers** may be seen at eight tonight at the 92nd Street YM & YWHA (1395 Lexington Avenue, 427-6000). Lynn and Daryl, a young married couple, danced with the famous Béjart Ballet in Brussels for four years, and he was a prizewinner at the 1977 Cologne International Choreographic Competition.

Don't forget **Peter Rabbit's birthday party** at the Bronx Zoo. In case you couldn't make it yesterday, perhaps you can today. He'd appreciate it.

always a good movie day. If you're not home watching **"Hearts of the World"** on Channel 13, the Carnegie Hall Cinema (Seventh Avenue between 56th and 57th streets) is showing two films directed by Joseph Losey: **"The Assassination of Trotsky,"** starring Richard Burton, and **"Accident,"** with Dirk Bogarde.

Time's a-wasting. It's not too early to think about Christmas. If you call the Metropolitan Museum (787-4916), you'll get its **1977 Christmas catalog** free! If you also want its fashion supplement and spring/fall 1978 catalog, send $1 for all three to the museum (P.O. Box 255, Gracie Station, New York 10028).

with an enormous array of Soviet variety artists and popular entertainers, premieres tonight at seven at the Majestic Theater (247 West 44th Street, 246-0730).

**Yokohama Woodcuts,** a collection of rare nineteenth-century Japanese color prints which depict the impact of Western culture and bring together the Ukiyo-e artists' interpretations of Western people, are at Associated American Artists (663 Fifth Avenue at 52nd Street) through October 1.

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The Nostalgia Convention, at the Americana Hotel **September 2 through 5,** has **Johnny Weissmuller** as a guest star. He will belt out as many Tarzan yells as requested. Call 448-5735 for times.

Tennis and the Unit
tournament will be
all-star cast in an
special, "**Super Nigh**
**September 9**
on Char

The last of the Lincoln Center **Damrosch Park** outdoor events—a cabaret with the music of Kurt Weill, featuring Alvin Epstein and Martha Schlamme—is at 8 P.M. **September 5.**

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Canadian
6 YEARS OLD. IMPORTED IN BOTTLE FROM CANADA BY HIRAM WALKER IMPORTERS INC., DETROIT, MI

# Flatbush Frolic 2, *Nanook of the North*, poetry readings, magic show, *Way Down East*, clowns, Washington Square art show

*(Continued from page 43)* 81st St. and Fifth Ave. Free tickets available the evening of each performance at 6:15 at the box office. Ticket holders must be in their seats by 7:45 P.M. when all others may take remaining seats. Call 535-5630 for details.

**New York Kammermusiker**—The group, directed by Ilonna Pederson, will play early music, baroque, and improvisations at the Kosciuszko Foundation (15 East 65th St.) on 9/4 at 7:30 P.M. and at the Lincoln Center Branch of the NYPL on 9/7 at 4 P.M.

**Nostalgia**—Bill Sledge and His Hammers at Carl Schurz Park (84th St. and East End Ave.) 9/7, 14, at 7:30 P.M.

**Outdoor Operatic Concert**—The Opera Renaissance Guild performs at Seaside Park (Ocean Pkwy. and Surf Ave., Brooklyn), 9/11 at 7 P.M.

**Summergarden**—Leonard Bernstein's operetta *Trouble in Tahiti,* plus a selection of his show songs, at the Museum of Modern Art's Sculpture Garden (entrance 8 West 54th St.) on 9/2, 3, 9, 10, 16, 17, at 8 P.M.

## Exhibits, Tours

**Art in the Bronx**—Sculpture by Ann Gillen at Wave Hill (249th St. and Independence Ave.), daily 9:30 A.M. to 4:30 P.M., through 9/11 ($1 admission on Sun.).

**Arts and Crafts Exhibit**—At Riverside Church (Riverside Drive at 120th St.), 9/24, 1 P.M. to 5 P.M., and 9/25, noon to 5 P.M.

**Brooklyn Botanic Garden**—Tours of the garden (1000 Washington Ave.) Sunday afternoons at 2 P.M.

**Brooklyn Heights Promenade Art Show**—On the esplanade from Remsen St. to Orange St., 9/24, 25, from 11 A.M. to 6 P.M.

**Community Arts Showcase Day**—Art exhibits and live performances at the Snug Harbor Cultural Center (914 Richmond Terrace, Staten Island), 9/11 from 1 P.M. to 6 P.M. Rain dates: 9/18 or 25.

**Library Tour**—Meet at the visitors information desk in the main lobby of the NYPL's Central Building (Fifth Ave. and 42nd St.) every Mon., Tues., and Wed. at 11 A.M. and 2 P.M. for a tour and talk on the history, exhibitions, and architecture of this landmark.

**Sheepshead Bay Art Show**—All Communities Arts in Brooklyn sponsors this three-weekend show along Emmons Ave. at Sheepshead Bay Road, 9/3, 5, 17, 18, 24, 25 from 11 A.M. to 6 P.M.

**Staten Island Exhibits**—At the Museum of Archaeology at Staten Island (131 Howard Ave., Grymes Hill): "A New Exhibit of Ancient Chinese Objects," Tues., Wed., Sun., 9/6–30, 10 A.M. to 4:30 P.M.

**Washington Square Outdoor Art Exhibit**—On Fifth Ave. and University Place from 14th to 8th sts., and south of Washington Square Park on Sullivan St. and LaGuardia Place from West 3rd St. to Houston St., 9/2–18, noon to sundown.

## Poetry, Films, Talks

**Book Talk**—Discussion of Tolstoy's *Anna Karenina,* at the Brooklyn Public Library's Central Library (Grand Army Plaza), 9/20 at 1:30 P.M.

**Brooklyn Public Library Film Programs**—At the Central Library on Tuesdays at 3 P.M.: 9/13, *Nanook of the North*; 9/20, *Man of Aran*; 9/27, *Louisiana Story*. At the Dyker Branch (Thirteenth Ave. at 82nd St.): 9/28 at 6:30 P.M., *Vatican* and *Venice*.

**The Brooklyn Thing**—A discussion, with representation from all neighborhood groups, of "What Have We Learned From the Blackout?" at Long Island University (Flatbush Ave. Extension at De Kalb Ave.), 9/25, 1 P.M. to 5 P.M.

**Dramatic Readings**—At the Lincoln Center branch of the NYPL (111 Amsterdam Ave. at 65th St.) at 4 P.M.: 9/23, "Eleanora Duse: The Image of a Great Actress," by Lynn Middleton; 9/27, "The Written Word; Scene and Heard," by Shirley Blanc Romaine.

**Illustrated Lecture**—The Victorian Society in America gives a program on the rococo revival style at the Donnell Branch of the NYPL (20 West 53rd St.), 9/29 at 6 P.M.

**Lunchtime Poetry Readings**—Mondays at noon in City Hall Park, sponsored by the Academy of American Poets and the Creative Artists Public Service Program: 9/12, Josephine Clare, Kristina McGrath, Raymond Patterson, Frederick Feirstein; 9/19, Tom Luhrman, Daniela Gioseffi, Howard Silver; 9/26, Jeanne Foster Hill, George Economou, Allen Planz, George Whitemore. Rain dates: the following Friday.

**New York Paleontological Society**—Sidney Horenstein will speak on "The Geology of Our Hudson River: The Battery to the Highlands" at the American Museum of Natural History (79th St. at CPW), room 426, 9/25 at 2 P.M.

**New York Poets' Cooperative**—John Payne, Donald Lev, Lucy Angelieri, Karen Swenson, and Peggy Garrison read their poetry at the Donnell Branch of the NYPL, 9/26 at 6:30 P.M.

**NYPL Film Programs**—At the Wakefield Branch (4100 Lowerre Place, Bronx): 9/12 at 6:30 P.M., *Way Down East.* At the Donnell Branch: 9/15 at 5:30 P.M., John Canemaker will show and discuss films about pioneer film animators, *Otto Messmer and Felix the Cat* and *Remembering Winsor McCay.* At the 58th St. Branch (127 East 58th St.): 9/20 at 6:15 P.M., *Vive le Tour!* and *Olga.*

**West End Poetry Series**—Classes in poetry, playwriting, and creative writing begin mid-September at Riverside Church (Riverside Drive and 120th St.). Call 864-2929 for details.

## For Kids

**Classes in Theater**—Community Arts Resource Program at Riverside Church (Riverside Drive at 120th St.) will offer Saturday-morning classes (ages six through twelve) in drama, dance, voice, costume design, stage makeup, and lighting design beginning mid-September; call 864-2929 for information.

**Magic Show**—At the Port Richmond Library (75 Bennett St., Staten Island), 9/17 at 2:30 P.M.

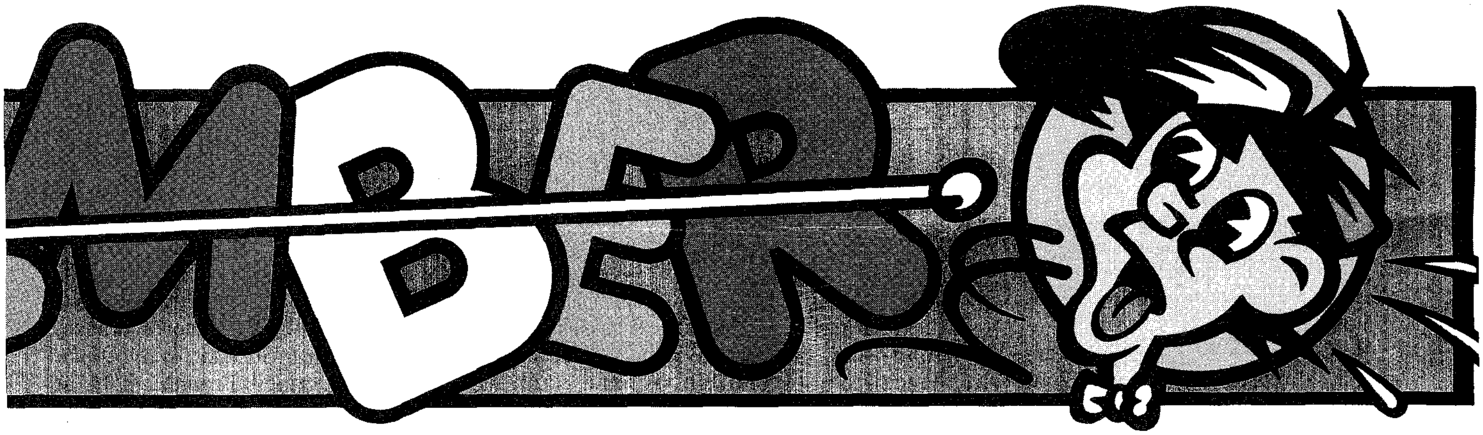
**NYPL Film Programs**—For teenagers: at the Tremont Branch (1866 Washington Ave., Bronx) on Fridays, 9/9, 16, at 3 P.M. For all ages: at the Hudson Park Branch (10 Seventh Ave. S. at Leroy St.) on Tuesdays, 9/13, 20, 27, at 4 P.M. For ages three through eight: at the Yorkville Branch (222 East 79th St.) on Thursdays, 9/15, 22, 29, at 4 P.M.

**One-Hour Shows**—Puppets, magicians, and clowns entertain on Sundays at 1 P.M. at these Nathan's Famous restaurants (call for details): Times Square at 43rd St., 594-7455 (also 3 P.M.); 1910 Story Ave., Bronx, 323-4400; 2710 Hylan Blvd., Staten Island, 987-8616. Check local restaurants in Westchester, Long Island, and New Jersey to see if they are participating.

**Puppets in Queens**—Winnie Wilson Puppet Players perform on the steps of the Queens Borough Hall (120-55 Queens Blvd., Kew Gardens), 9/18 at 4 P.M.

**Storytelling**—Saturdays at 11 A.M. at the Hans Christian Andersen statue in Central Park (enter at 72nd St. and Fifth Ave.). ■

**RUTH GILBERT**



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**THURSDAY**

1

A free sixteen-week course in **How to Run a Successful Business** starts the week of September 11. Classes are held concurrently in Manhattan, Brooklyn, the Bronx, and Queens. Contact Joan Geier, Workshop in Business Opportunities, c/o IFE, 126 East 31st Street, New York 10016, or call 481-0180. Good luck!

8

**Wild Asia,** the largest and most spectacular exhibit ever to be seen at the Bronx Zoo, is there through October 16 daily, then through November 13 on weekends, weather permitting. There's an Oriental bazaar for shopping and snacking, and a monorail for journeying through forests and meadows filled with animals.

The **Feast of San Gennaro,** the city's largest, best-attended street festival, starts today and continues through September 25. Food booths open at 11 A.M., activities start at dark weekday evenings, at 2 P.M. on weekends, and the most excitement occurs on Saturday night. The action revolves around Little Italy's Mulberry Street.

Two one-act

**FRIDAY**

2

For the first time in her career, **Beverly Sills** sings Adele in *Die Fledermaus,* tonight and September 7 at 8 P.M., September 4 at 7 P.M., State Theater.

Molière's comedy **"Tartuffe"** starts previewing tonight at eight at Circle in the Square, with John Wood, Tammy Grimes, Mildred Dunnock, and Patricia Elliott.

9

The **Festival of American Craftsmanship** is being held at Lincoln Center's Fountain and North plazas today, tomorrow, and Sunday.

There's a **stamp show** today, tomorrow, and Sunday at the Nassau Coliseum in Uniondale, New York. A free limousine will meet you at the Hempstead station of the LIRR.

Today from 10 A.M. to 9 P.M. is the **bazaar** at Greenwich House Pottery School (16 Jones Street).

A **Greek festival** will be held on the church grounds at 1641 Richmond Avenue on Staten Island tonight from six to midnight (tomorrow and Sunday from noon to midnight), with ethnic music, dancing, and food. Rain or shine.

The fifteenth

**SATURDAY**

3

**Ride a bicycle** in Central Park. Hire it at the 72nd Street Boathouse (open weekdays 10 A.M. to 5 P.M., Saturdays, Sundays, and holidays 9 A.M. to 6 P.M.) for $1.35 an hour, 35 cents for each additional fifteen minutes, maximum $4.30 a day, deposit $5. On weekends and holidays, no autos are allowed in the park from sunrise to sunset.

There's a free **Kiddies' Carnival,** today and tomorrow from 1 P.M. to 4 P.M. in the Brooklyn Museum parking lot.

The **Grand Kabuki/National Theater of Japan,** with Ennosuke Ichikawa starring in *Yoshitsune Senbon Zakura* and *Kurozuka* (ancient Japanese legends), is at the Beacon Theater (Broadway at 74th Street) today and tomorrow and September 13 through 18. Picturesque, impressive, colorful! Call 874-1717 for information.

10

From 8 P.M. to 10 P.M. on Channel 2, you can watch **"State Fair America,"** a special with network personalities, including Alan King, entertaining us from some of the country's renowned state fairs, from Pennsylvania to California.

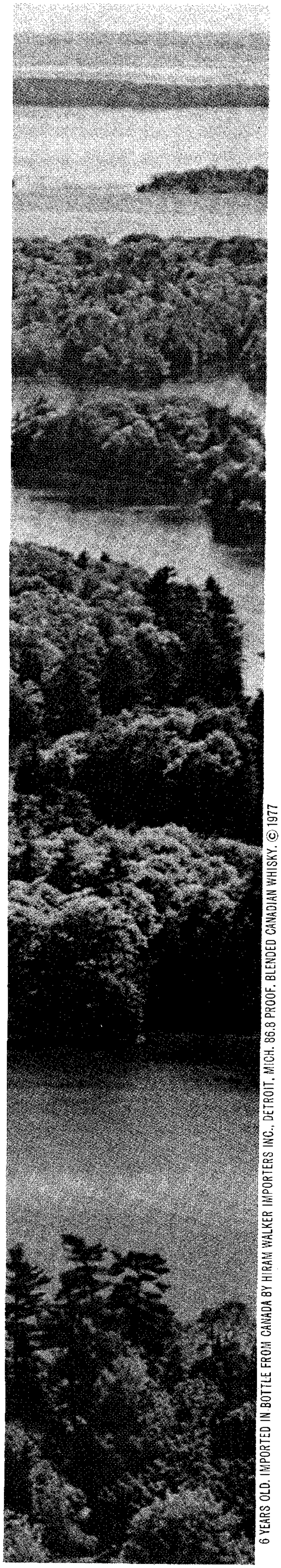
Don't touch that dial! As long as you're in anyway, stay tuned to the 1977 **Miss America Pageant,** from 10 P.M. to midnight, live from Atlantic City and hosted, naturally, by Bert Parks. "There she is. . . ."

**Fall Flower Mart,** which started yesterday, continues today and tomorrow, from noon until 8 P.M. Sponsored by the Horticultural Society of New York, it features exotic plants, gardening books, and HSNY T-shirts.

At the **Magic Towne House** (1026 Third Avenue, 752-1165), midtown mecca for all things prestidigitational, there's an assortment of first-class magicians and other-type variety performers on Fridays at 8:30 P.M. ($6) and Saturdays at 8:30 P.M. ($7.50). Entertainment is continuous until closing, and food—hot-and-cold buffet—is included. You can bring your own bottle. These people also arrange kids' shows, birthday parties—and they have a magic shop.

September is the nicest time to tour the antiques shops and restaurants on Greenwich Village's **Bleecker Street.** Its seven-block section from Seventh to Eighth Avenue is famous among decorators, dealers, and collectors as one of the country's most interesting shopping districts.

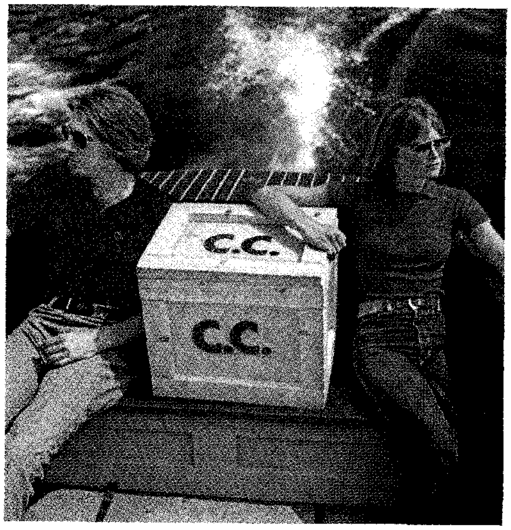
The **Suffolk AirFair** offers a full day's



6 YEARS OLD. IMPORTED IN BOTTLE FROM CANADA BY HIRAM WALKER IMPORTERS INC., DETROIT, MICH. 86.8 PROOF. BLENDED CANADIAN WHISKY. © 1977

# There's a free case of C.C. waiting for you on one of the Thousand Islands.

# These clues will help you eliminate 999 of them:



Scattered along the St. Lawrence River, the Thousand Islands form a speckled boundary between Ontario and New York State. Since the early 1900's they've been a paradise for millionaires and a playground for sportsmen. And on one of them we buried a case of Canadian Club.

To get that C.C. out of the ground and into a glass, start your scenic search at the Shipyard Museum in the turn-of-the-century village of Clayton, N.Y.

Steer to the starboard side of the island that looks like it's got a big arrowhead sticking straight up from it. A couple of dozen islands later, you'll pass an anchor that looks like something hauled up from the *Sir Robert Peel,* a steamer that mysteriously went down in the St. Lawrence. As you round a bend, you'll sight a water tower looming in the distance. Head straight for it. If you spot some latter-day Huck Finns swinging far out on a rope cannonballing into the water...you've gone too far!

Now reverse your course and nudge into the second deserted cove you come to. Congratulations—you're now just a good angler's cast from the lightest, smoothest whisky in 87 lands. Walk toward the middle of a field exactly 119 paces (the same number of years people have been enjoying Canada's favorite Canadian). Now...dig!

But before you set out, remember to bring a few glasses and a big bucket of ice. Because the second your shovel smacks into that buried case, you're going to want to settle down and savor some C.C. right on the spot. And if you can't make it up to the Thousand Islands to go hunting for our buried treasure, why not just head down to the nearest tavern or package store and say, "C.C., please."

IMPORTED
Canadian Club
Hiram Walker & Sons

*Canadian Club*

**"The Best In The House"® in 87 lands.**

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women, Tom Eyen's **"The White Whore and the Bit Player"** and Lanford Wilson's **"The Great Nebula in Orion,"** are at the Cubiculo (414 West 51st Street, 265-2138) September 21 through 24 at 8 P.M., September 21 and 24 at 2 P.M., September 25 at 3 P.M. Tickets are $2.50.

**29** **Muhammad Ali and Earnie Shavers** raise their fists and thousands cheer tonight at Madison Square Garden as Ali defends his heavyweight title. Win or lose, he receives $3 million plus, and Shavers gets $300,000.

At Lincoln Center's State Theater at 8 P.M. Mozart's glorious **The Marriage of Figaro.**

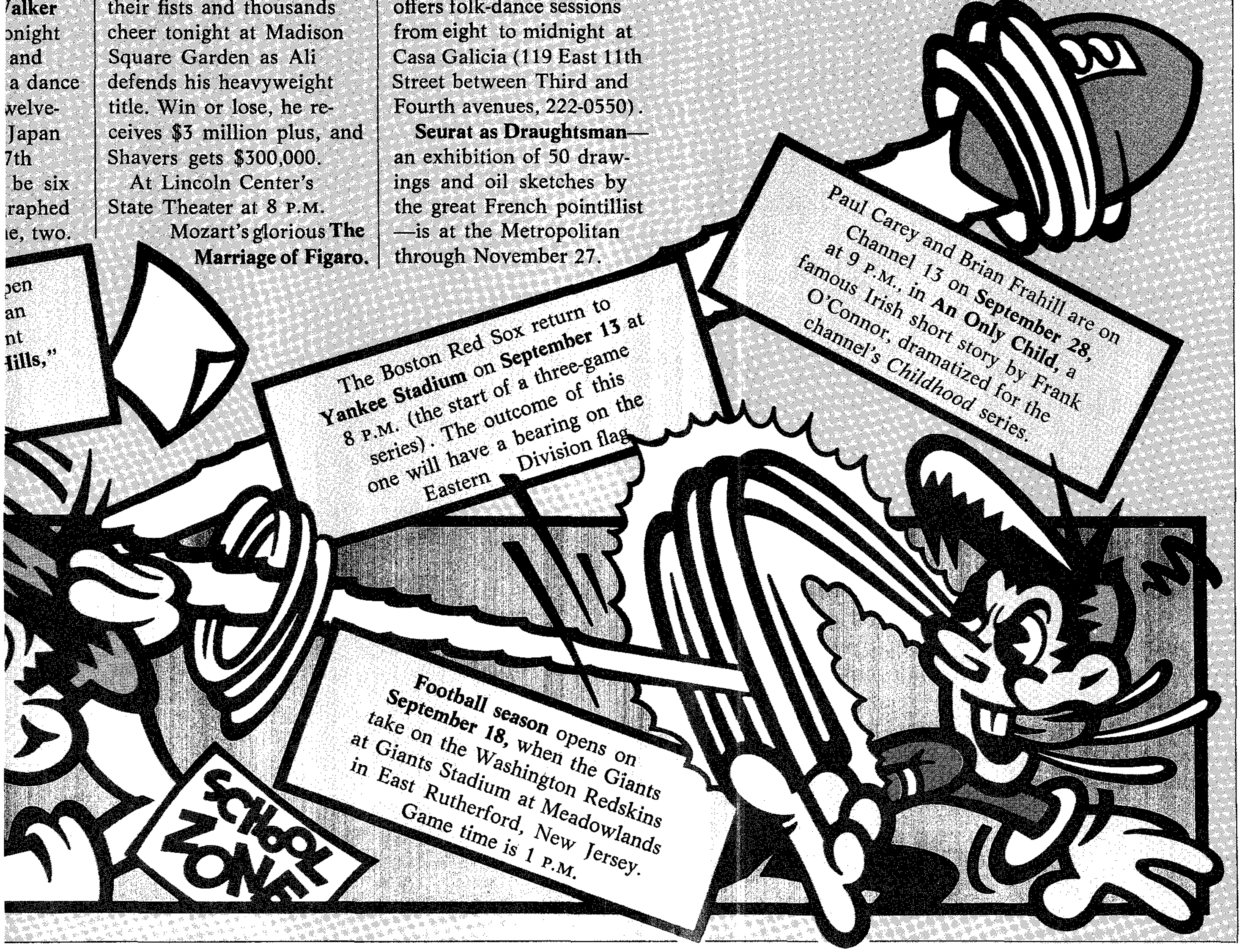
**York Film Festival** opens today at Avery Fisher Hall in Lincoln Center and closes on September 30 at the same place. In between, films will be shown at Alice Tully Hall. The opener (by a woman—hooray) is Agnes Varda's *One Sings, the Other Doesn't,* about the friendship of two women.

**30** Tonight and every Friday, the **Balkan Arts Center** offers folk-dance sessions from eight to midnight at Casa Galicia (119 East 11th Street between Third and Fourth avenues, 222-0550).

**Seurat as Draughtsman**—an exhibition of 50 drawings and oil sketches by the great French pointillist—is at the Metropolitan through November 27.

today and tomorrow from 9 A.M. to 6 P.M. at the Suffolk County Airport, Westhampton Beach, Long Island (off Sunrise Highway, at Exit 63). On the ground: a display of every type of aircraft (almost) in the once and future world of home-built, commercial, and military aviation, plus an arts-and-crafts show. In the air: death-defying aerobatic entertainment, precision engine flying, hot-air balloons, and parachutists. The LIRR will be running special trains to the AirFair.

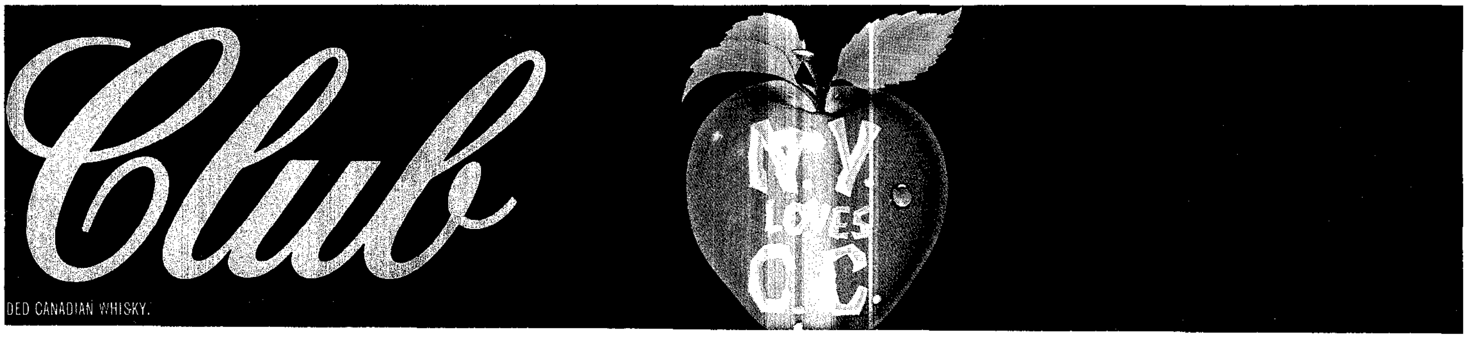
**Peter Rabbit's seventy-fifth birthday party** is being held at the Bronx Zoo today and tomorrow. Peter has invited everybody, so don't forget to come. If you want to bring a present, make it a carrot. The party's all day long.



Paul Carey and Brian Frahill are on Channel 13 on **September 28,** at 9 P.M., in **An Only Child,** a famous Irish short story by Frank O'Connor, dramatized for the channel's *Childhood* series.

The Boston Red Sox return to **Yankee Stadium** on **September 13** at 8 P.M. (the start of a three-game series). The outcome of this one will have a bearing on the Eastern Division flag.

**Football season** opens on **September 18,** when the Giants take on the Washington Redskins at Giants Stadium at Meadowlands in East Rutherford, New Jersey. Game time is 1 P.M.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# Here's Looking at You

By Ned Sherrin

"... I can see from the stage. In the orchestra I can pick out a face as far back as Row J, spot a sleeping head in Row H..."

I am beginning to think that most people who go to the theater are under the impression that they cannot be seen from the stage. For well over a year, first in London and then at the Music Box Theater in New York, I have been sitting on a stage introducing *Side by Side by Sondheim.* The evening is a collection of Stephen Sondheim's theater songs, sung by Millicent Martin, Bonnie Schon, and Jack Blackton.

It is my first time as a performer and it comes as an enormous shock to discover just how much I can see from the stage. In the orchestra I can pick out a face as far back as Row J. I can spot a sleeping head in Row H—especially if it is thrown back in abandon rather than cunningly posed forward. In the mezzanine, only the front row is discernible and that barely. But the boxes on both sides had better look out. They are naked.

It is the front rows that provide the most consistent entertainment for the entertainer. Some people look up expectantly, seeking a personal communion with the players or in occasional cases treating the evening as an introduction to be followed up after the performance ("I am the youngish, not unattractive fellow who was sitting in the front row last night wearing a brown shirt and white jeans; I live with my mother in New Jersey and would love to meet you for supper and discuss the show, which I have seen eight times"). Others look resolutely down, too shy to catch an actor's eye, denying themselves more than an up-to-the-knee-level view of the show—not very good value, as both the women in our show wear long dresses.

Then there are the couples with the questing hands, who make me think that they believe in a mysterious insulating fourth wall between them and the stage. Hands reassuring, hands massaging, hands exploring, hands off on ambitious voyages of discovery around the body of a partner. I watched with fascination one night as a very old gentleman, I should guess about 80, sat down in the front row, flanked by two women of around 60. He held hands, or rather a hand, restlessly and relentlessly with each of them through-

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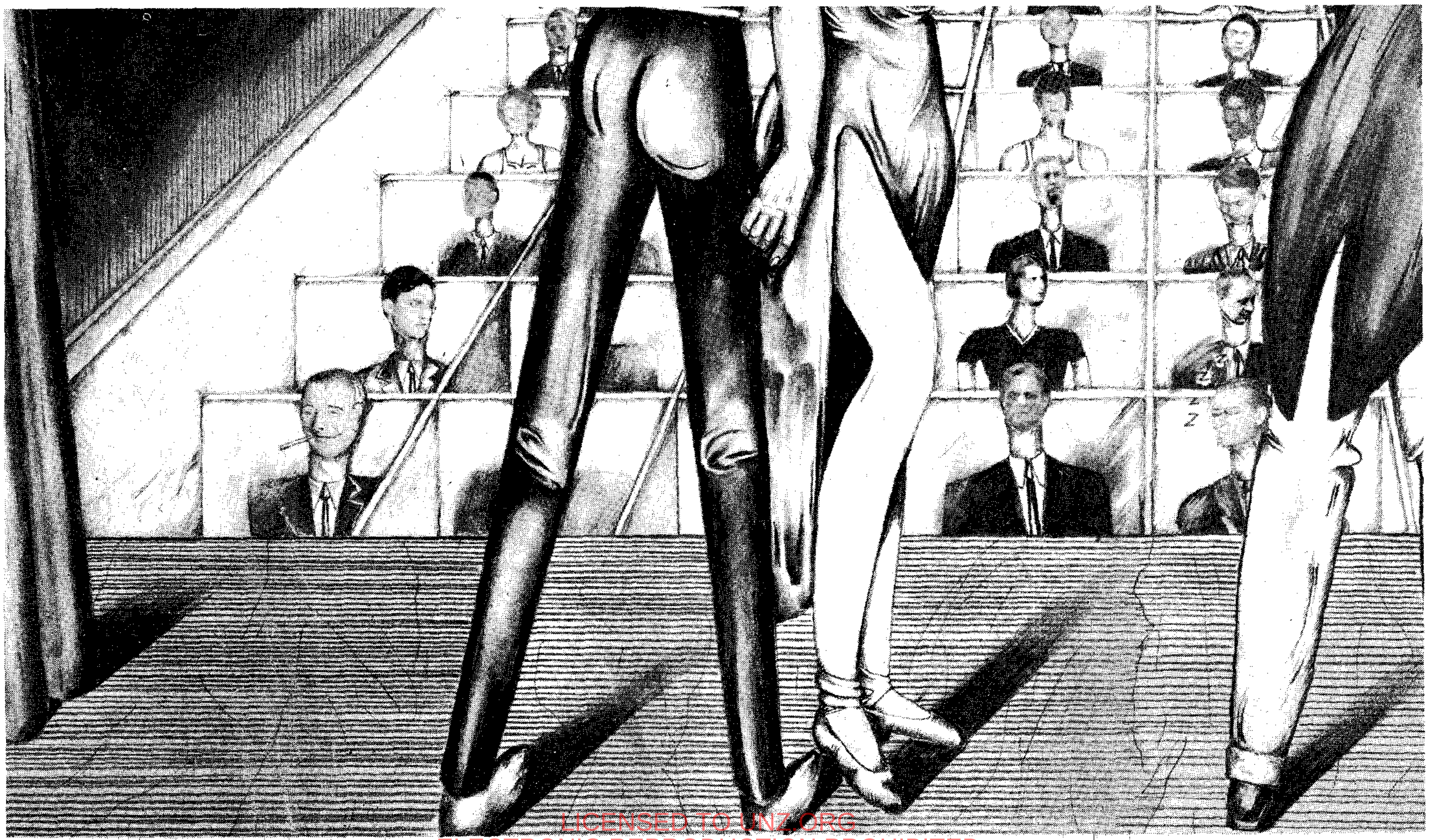
*Ned Sherrin is director and onstage commentator of* Side by Side by Sondheim.



"...Burt Reynolds looked thoroughly preoccupied and shrouded. I hope he enjoyed the show more than his face did..."

out both acts. Millicent Martin had a theory that one was his mistress and the other his blind wife, an explanation which at least seemed to fit the observable facts.

Occasionally front rows talk animatedly, just as they might in their living rooms in front of Mr. Cronkite or the Osmonds. In London, at the end of one of David Kernan's more lyrical songs, one which he delivered with considerable quiet charm, I saw an old lady nudge her neighbor as the last lovely note died away. She was pointing at his trouser legs with some animation. "Look," she said in a clear, bright voice, "turnups [cuffs] are coming back."

It is easier to understand the unselfconscious behavior of the middle rows. One night I spotted Gregory Peck sitting bolt upright in an aisle seat, roughly Row F, concentrating with impeccable courtesy on the entertainment. Beside him sat a young girl, perhaps his daughter, equally engrossed. Next to her I could see a lady I identified as Véronique, Mrs. Peck, a dark, attractive Frenchwoman, going through all the agonies of trying to stay awake. Jet lag, I assumed, judging by some of my own American theatergoing experiences. I could have predicted the various stages of her ordeal.

Sure enough, first the disconcerting disposition to sleep as the show starts and the warm, friendly darkness creeps up on you. The realization that you paid good money to see a show, not to fall asleep. The effort to concentrate. Sitting forward and focusing hard on the job. The first defeat, some three songs along the way. Mrs. Peck's head slid sideways against her daughter's shoulder. It was allowed to rest there for a few moments before the daughter gently withdrew. Then I could witness Mrs. Peck's shock and shame at being caught in the act and waking up with a start. Another short period of stern self-control. This time Mrs. Peck's head slipped slowly forward and stayed on her breast for three more songs.

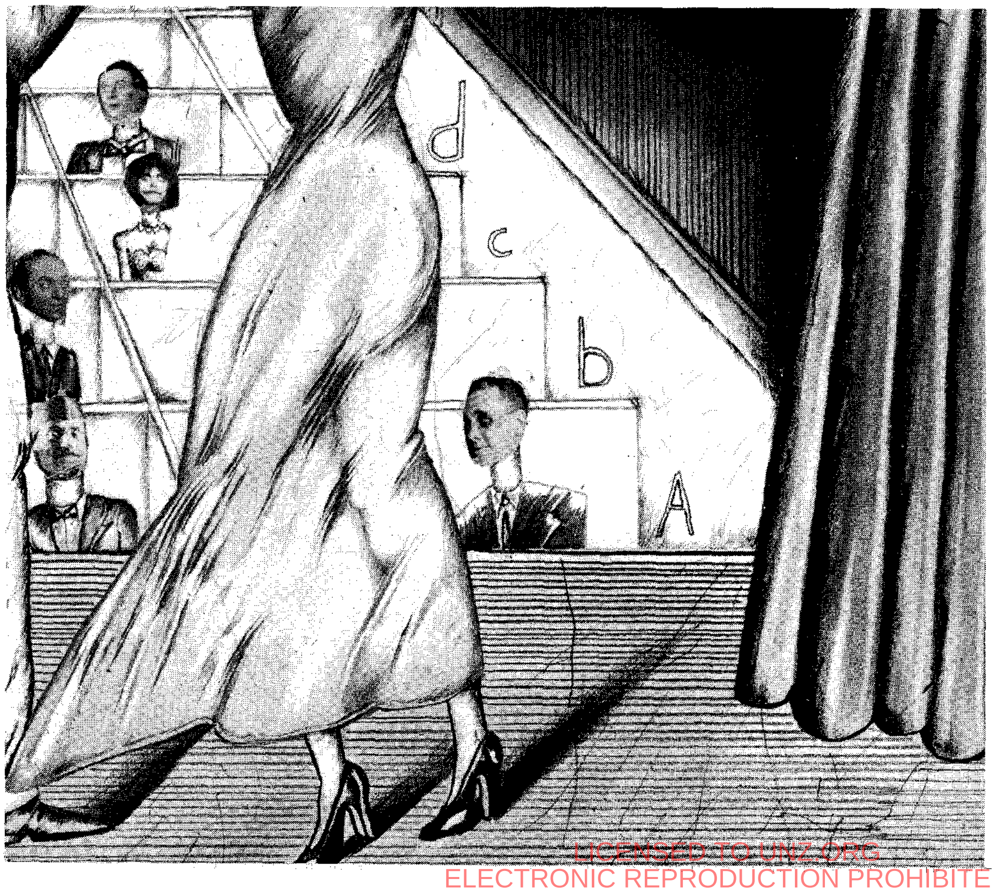
Finally, tactfully, the daughter nudged. Whether she was prompted by Mr. Peck I am not sure. He appeared to have maintained his steady gaze on the stage. But with an actor so practiced in understatement on the big screen, it is unwise to speculate on an unprojected reaction in Row F. Mrs. Peck's last fling was a classic case of the moment which always embarrasses me most. Trying to force her head up, she held it too high, and as sleep came creeping inexorably in again, so the head fell backward on the shoulders and the mouth dropped open. There is no chance of concealing the shame. This is where the snore starts—if it starts at all. (I have often heard snores, but not, I hasten to say, from Mrs. Peck on this occasion.)

Mrs. Peck's daughter had by now decided to leave well enough alone, and although I pondered shocking her mother awake during one of my narratives with an artlessly inaccurate and tasteless reference to the distinguished presence in the theater of "Mr. Gregory Peck and his lovely wife, Claudine Longet," I did not have the heart. Sure enough, a good nap did the trick, and there by the end of act one, and all through act two, was Mrs. Peck, thoroughly rested, all animation and a pleasure to play to.

As each evening starts, I make a furtive check of the audience while my three colleagues are singing their heads off. Sad faces, experienced faces, bored or disgruntled faces; faces of unwilling husbands dragged there by purposeful wives; faces (less aware of their responsibilities than Mrs. Peck) already composed for sleep and looking forward to it as the lights go down and the seductive music starts.

This is also the time that my eyes go off on a celebrity hunt. Most celebrities arrange to buy their seats through the management, so they can usually be spotted somewhere between A and J. Robert Redford spoiled the game by lurking in the back row of the orchestra. In England the presence of a Royal Person always leaves a theater audience slightly self-conscious. We had Princess Margaret and Princess Alexandra on separate occasions, and although both enjoyed the show and took pains to show their enthusiasm, half the house inevitably spent the evening craning necks to check on the Royal Reaction. This divided attention diminishes audience response dramatically. The only American whom I have seen have a similar effect is Henry Kissinger.

Great Ladies of the Theater—legitimate, like the Hepburns and Colberts, or musical, like the Mermans, Channings, and Mary Martins—bring their own brand of extra excitement for a musical audience. The ticket buyer feels he has been given a bonus when one of them is in the house. Burt Reynolds, on the other hand, looked thoroughly preoccupied and shrouded in a spreading gloom throughout the proceedings. I hope he enjoyed the show more than his face did.



Illustrated by Sue Coe

In America, more than in England, the decision to come to the theater at all seems often to have been made by the woman. I watch couples and know that while she is looking forward to it, he only wants to get home. The evening becomes a little dramatic subplot. Will we get him to admit that she was right, forget indeed that he ever opposed the visit? Or does his steady frown mean that she is going to be dragged away protesting at the intermission?

Even in New York, where the price of tickets is so much higher than in London, it has to be admitted that there are the unhappy few who do not find the entertainment to their taste. And so another melancholy game can be played speculating on which seats may not be occupied at the beginning of the second act. I prefer to remember the devoted trio whose companion had a heart attack halfway through act one. After putting him safely into an ambulance, they returned to their seats, determined not to miss another moment.

Sondheim's dense and literate lyrics are something of a trap for foreigners who speak English less than fluently. One night I watched a sad Spanish lady grow sadder and sadder as the evening progressed and her English-speaking daughter laughed more and more. Then, suddenly, late in the second half, a smile lit up Mama's face as she heard the line "I wish I could speak Spanish," winging out in Millicent Martin's precise pronunciation.

Three Germans spent half the first half in the front row about five feet away from me loudly discussing their bewilderment. Finally they stumped off up the aisle and I saw the company manager pursuing them to pin down the nature of their discomfort. "Ve don't understandt it," they told him, "and ve don't understandt vy three must sing and not talk and one must talk and not sing?" Had they heard me sing, that part of the mystery would have been solved.

Of course this business of enjoying a privileged vantage point from the stage opens up other risks. "Coming Round" is an enjoyable nightmare. This theatrical tradition consists of coming round to the stage door and visiting the *artiste* in his dressing room after the entertainment. I like to see people after the show and I always note those who come back and those who slink away. The feeling is quite irrational. I dislike going round myself when I am in an audience, but that does not stop my interpreting absence as criticism when I am on the other side. But the risks! In the space of two nights I was compared by one visitor to Or-

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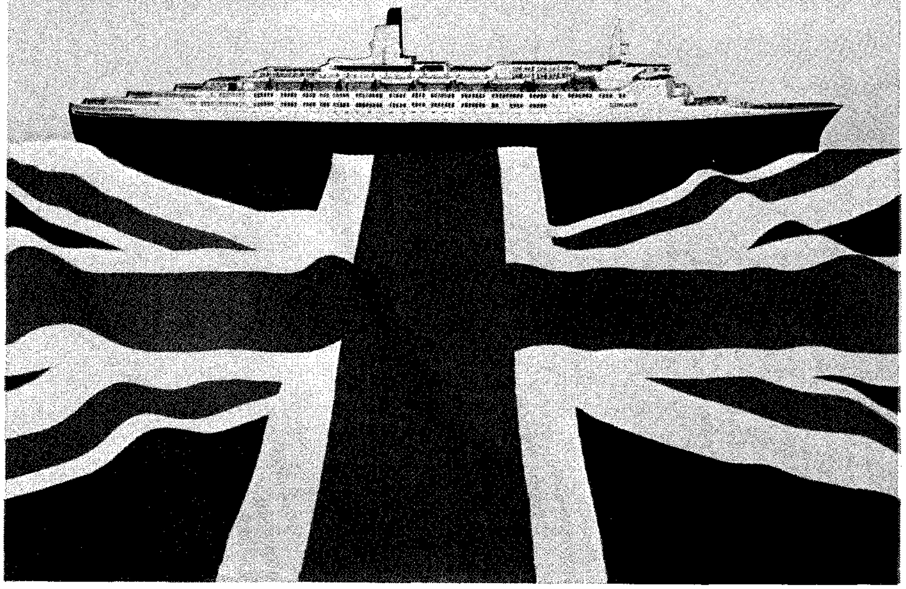

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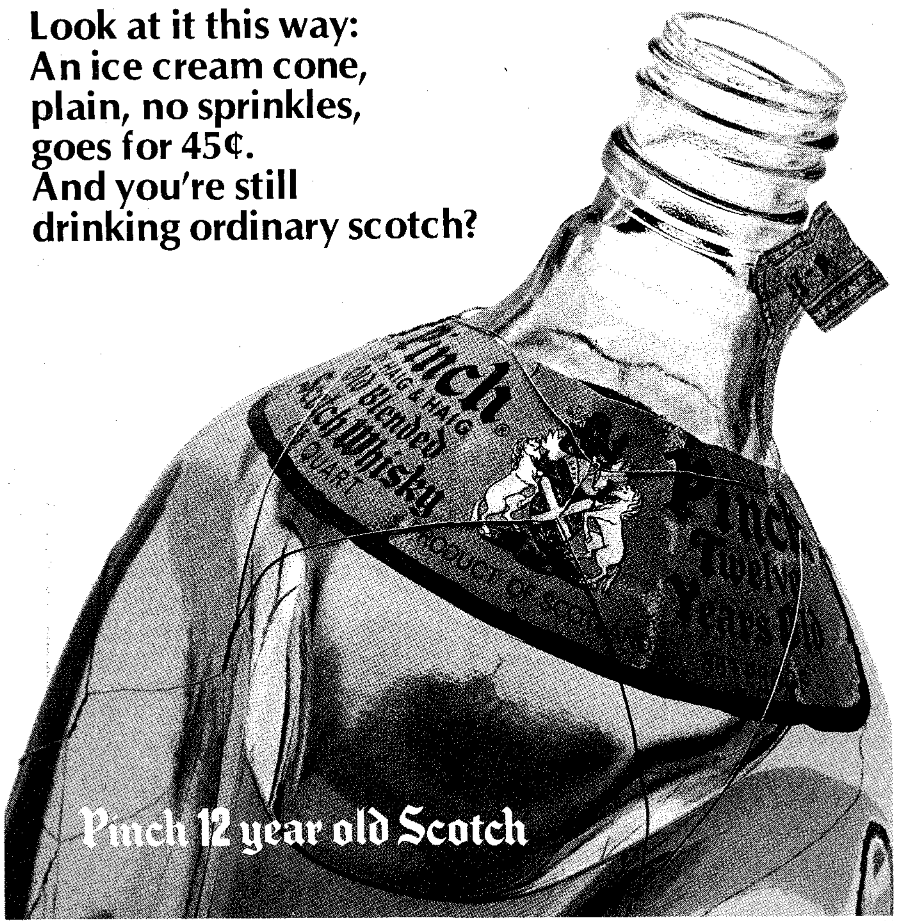

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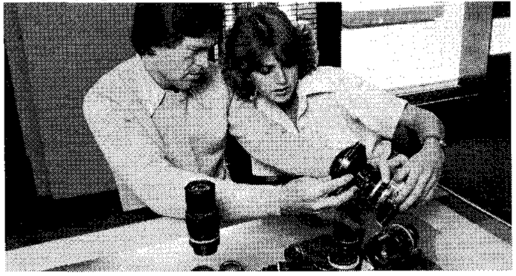

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son Welles and by Carol Channing to Robert Morley—neither description very encouraging for a man on a diet.

I took two American friends-of-a-friend in to congratulate Millicent Martin. They seemed short on charm, but they were very insistent. She sailed in first. "Oh," she said, her face dropping, "but you looked beautiful on stage." Milly is well able to take that in her stride, but I'm not sure she was prepared for the husband's follow-up: "You can't fool me," he waggled a knowing finger under Millicent's nose, "you've done solo work before, and," encouragingly, "you'll do solo work again."

I dined one night at a restaurant a couple of tables away from Milly and an American friend, a girl who had been to see the show and at whom I'd been talking for some two hours from the stage. I joined them for coffee and after another half an hour of conversation a dim light began to shine in the lady's eyes. "Wait a minute," she said, "are you the man who reads out the announcements?" So much for recognition.

On another occasion a London ticket agency sent in a number of the staff to see the show. They had a drink with the cast afterward. I worked hard for twenty minutes with a nice young woman who had a ticket booth somewhere along the Strand. At the end of it she asked what I did.

"I work here for the moment," I said.

"What as?"

"Sort of on the stage."

"Oh," she said. "Well, you look more sophisticated up there." It is very salutary.

One night on leaving the Music Box (quite sober), I slipped on the sidewalk and fell into the gutter on 45th Street. Two rather prissy young men who had clearly been in our audience surveyed me without much enthusiasm. "Well," one of them said, considering the fallen spectacle, "it's funnier than anything in the show."

Each evening passes and, watching as the audience warms, one forms one's own view of the class of, say, Thursday night; but I notice that the people out there always want to have been part of a good audience when they come round, so a ritual conversation is usually observed:

"Were we a good audience?"

"Marvelous."

"Do audiences always cheer like that at the end?"

"Well, perhaps not quite as much as tonight."

"No, we thought we were pretty exceptional." ■

# A Look Back at John Lindsay, or Remembrance of Things Trashed

### By William J. Quirk

"...The city believed it had an Anglo-Saxon Kennedy with wit and intelligence. Lindsay, however, constantly disappointed ..."

*As a sometime television personality, or as a lawyer who traipses around the Middle East, John Lindsay is easily avoided nowadays—flip to a different channel and don't mess with the Arabs.*

*But anyone who works in New York City has permanent memories of John Lindsay as mayor—the man who gave us the city income tax, a host of nuisance taxes, higher sales and real-estate taxes, and, most important of all, the biggest financial mess of any major city in the world.*

*The Securities and Exchange Commission is busily trying to finish up a report that skewers Mayor Beame and Comptroller Harrison Goldin for their fiscal follies, but according to Professor Quirk, Big John is the man who should take most of the bows for putting the city so deeply in hock.*

At five in the morning of the first day of his administration, January 1, 1966, John Lindsay was faced with a major crisis. Mike Quill had pulled out the transit workers and the weather was brutally cold. The handsome, young (44) mayor had an immediate disaster on his hands. The people were on his side and put up with a lot of inconvenience without much complaint. But it could not go on too long. In a famous statement, Lindsay referred to "power brokers" who, unelected, ran the city and were responsible to no one. The phrase clearly applied to union leaders and seemed to include all the other masters of corruption feeding on the city. Lindsay, however, despite press persistence, would never specify.

He had focused on the problem and then walked away. He never came back.

The New York *Times* early mistook Lindsay for a fiscal conservative. On April 16, 1966, the *Times* editorialized that the first Lindsay expense budget ($4.6 billion) "restores integrity to city finance, stops the deficit financing," and was "honestly balanced." Actually, under Lindsay, the pile of debts grew at an incredible rate.

On June 30, 1966, the city's total debt—in bonds and notes—totaled $5.5-billion. By June 30, 1974, Lindsay's last fiscal year in office, the debt had risen to $11 billion. In those eight years, the debt had more than doubled, rising $5.6 billion, or about $700 million per year.

The stage was set for the disastrous "rescue" effort which almost immediately added another $6 billion to the city debt. By April 30, 1976, the city was in hock for a total of $17.2 billion, including bonds, notes, and MAC bonds. By April 30, 1977, the debt was up to an incredible $18.4 billion.

Finally, it was fairly clear that by June 30, 1978, the end of the so-called "Three-Year Financial Plan," the total debt would be around $21 billion.

The whole story was in these simple figures, although no one could ever get it straight. Lindsay simply piled up the debts till they toppled. In addition to the huge accumulated debt, he left the city an operating deficit of some $2 billion a year. Obviously, no reasonable person would lend money to such an institution. Sooner or later, probably sooner, it had to crash. In 1974, as its nervousness increased, the financial community demanded higher and higher interest rates. In December, 1974, a $500-million note issue went at 9.5 percent. By March, 1975, the city could not borrow at any price.

Lindsay was in Majorca on a European tour during the first rumblings of the New York City fiscal crisis. On his tour he talked to Austrian mayors and acted in an Otto Preminger movie. When the crisis struck, however, Lindsay was back in town. Even so, no one asked him about it. He had only been mayor for the eight preceding years.

Nor did Lindsay feel called upon to make any accounting of his stewardship—perhaps to say that he left it in good shape and Beame had destroyed it in a year; perhaps to say that he had inherited from Wagner an impossible situation and only his superhuman effort had kept it going. Just to say something. But he said nothing.

The press did not persist and the people did not seem to care. The attitude toward Lindsay had always been funny. The city wanted to believe it had an Anglo-Saxon Kennedy with wit and intelligence. Lindsay, however, would constantly disappoint. He would forever lead good people up the hill

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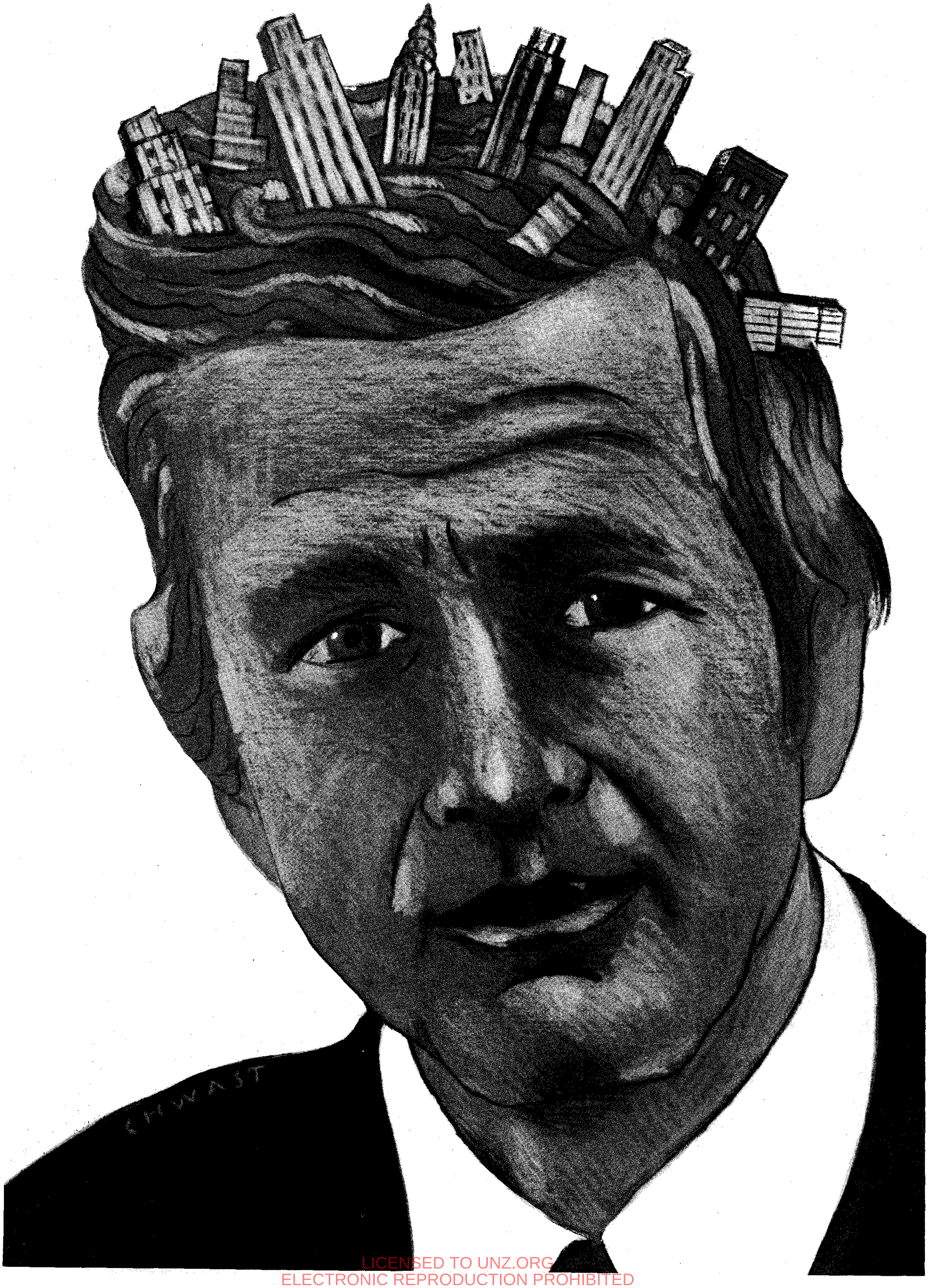
*Professor Quirk, now on sabbatical from the University of South Carolina Law School to complete his book* The New York City Fiscal Crisis, *was an assistant corporation counsel under Lindsay (1966–70).*


CHWAST

"...The off-duty cop's picket sign did not say that Lindsay was evil or corrupt. It only said, 'Lindsay Is Impossible'..."

and then leave them in the lurch, while going off on some unexplained diversion. During one of his many labor confrontations, the picket sign of one off-duty policeman seemed to sum it up. The sign did not say Lindsay was evil or corrupt. It only said, LINDSAY IS IMPOSSIBLE.

In 1965, time was already running out and the city needed a mayor of exceptional ability. Instead it got one with low capacity. His eight years were government by press release—some 700 per year. Substance was unknown.

He was hardly through the transit crisis when he proposed a governmental reorganization which was guaranteed to keep his administration in turmoil. The slightest amount of thought could have prevented this disaster. The beginning premise was that there were too many commissioners who reported directly to the mayor, perhaps 50. Lindsay said that was too many people to talk to. He would appoint nine superadministrators and the commissioners would report to them. He would talk to the superadministrators. It would be more manageable.

That was all right if you had no understanding at all of city government. The commissioner was the line officer in the city's operation. He was responsible for picking up garbage or inspecting housing. To cut the commissioner off from the mayor was to totally destroy his power. He had to present his budget to the mayor, explain what he wanted to do, and explain why something else had not been done. If that had to filter through someone else—who at best would not understand it as well—the commissioner became a staff person, not an operating head. If you had to talk to 50 people, that was too bad. You were talking to someone who knew what was going on.

To make Lindsay's move even more curious, he himself had just appointed all 50 commissioners. Now he didn't want to talk to them. Naturally, the commissioners resisted the reorganization. For a year or two, the entire top echelon of government had to spend its time jockeying for power and to preserve some independence. That left very little time for the business of government.

With great personal cost, Lindsay finally got his reorganization through. Of course, it didn't work at all.

Costs for all services were mounting unchecked; municipal unions began to see they had a patsy on their hands; and Lindsay found he could buy popularity and peace with the city checkbook. Like children with a new toy, the Lindsay budget-bureau *Wunderkinder* cranked out the IOU's. It was so much simpler than taxation. Taxes always got people mad. They learned this in 1966 while imposing the first personal income tax in the city's history. Rockefeller delivered the state legislature—which had to approve the city income tax—at a terrible and unstated cost. Upon passage in the state senate, Lindsay said to press secretary Woody Klein, "We had to give away half of New York City to do it."

But with debt no one got mad. There were no irate taxpayers or businesses threatening to leave the city. You got the cash to spend and no one was upset. Someday someone might have to repay the debt, but that was tomorrow's problem.

The Lindsay geniuses wondered why no one else had ever thought of this "borrow now, let the next guy pay later" notion. Of course, someone had. His name was William Marcy Tweed, the nineteenth-century politico who got control of the financial affairs of the city and bilked it out of many millions. Lindsay did not invent profligacy; he only reinstituted it.

Indeed, the fall of Tweed (he died in jail) had led to constitutional limitations on the power of the city to borrow. The people adopted these provisions to prevent any repetition of a profligate borrowing policy. Never again, said the people. Since 1884, the state constitution has prohibited any borrowing in excess of 10 percent of the value of taxable property in the city. That was the debt limit. Any borrowing in excess was void. In addition, borrowing could only be done for capital projects—not for deficit financing. Further debt could not extend beyond the probable useful life of the project. Those were the rules for the city's long-term debt—its bonds. The city was also allowed to do some short-term borrowing. The purpose of this was to even out the cash flow—if you expected a large amount of taxes in April, you could anticipate that receipt by borrowing in, say, January. But even this exception was hedged with restrictions. Short-term notes had to be repaid within one year and could only be issued in anticipation of real revenues or taxes. In sum, the New York constitutional provisions governing city debt are the toughest in the country. They were carefully and thoughtfully designed to prevent excessive borrowing, to prevent any New York City mayor from piling up the debts so high that they must topple and crush the city—to prevent, in other words, exactly what happened.

The Lindsay borrowing policy ran directly against the constitution. First, Lindsay tried to amend the constitution. The attempted amendment was the so-called "Community Development Amendment of 1971," which Lindsay and Rockefeller tried to sell to the public. It was cute from beginning to end. It began by saying that its rules applied "notwithstanding any other provision of this constitution." It then authorized various foolish activities such as giving state money and state credit to private corporations. This could be done if the legislature found it would enhance "economic prosperity" or "community development." That vague standard could not be reviewed by a court, so the governor, the legislature, and the mayor could do what they liked.

Another section of the Community Development Amendment would have raised the city debt limit to 12 percent of the taxable property of the city. Further, it would have authorized borrowing not only for capital projects but for, again, "community development."

Lindsay and Rockefeller decided that a quiet campaign would be best for the Community Development Amendment. No need to stir anything up. Just a few mentions of the present "archaic" constitution and the need for "modern," more flexible standards. Unfortunately, the "archaic" constitution had enough friends among the voters to defeat the article by a two-to-one vote.

If you couldn't amend the "archaic" constitution, you could ignore it. Lindsay, notwithstanding the constitution, pursued his borrowing policy. There were two main aspects to it: the "Capital Budget Raid" and the "Great Rollover."

The Capital Budget Raid meant that bonds were used to pay for ordinary operating expenses rather than capital projects. These are currently referred to as "expense bonds." They began to be used around 1968 and have since then gone on at a rate of about $500-million to $1 billion per year. Even the present panacea, the Three-Year Plan, does not mean to do away with the expense bond. Instead, according to Special Deputy Comptroller Sidney Schwartz, the amount will only be reduced to $600 million for 1978–79.

Illustrated by Seymour Chwast

". . . Robert Moses said of Lindsay: 'If you elect a matinee idol as mayor, you get a musical-comedy administration'. . ."

(The current so-called "balanced" budget includes $713 million of the bonds.)

The expense bonds seem a permanent addition to the city's finances. Fortunately, they can be tracked quite easily in amendments to the Local Finance Law. This comes about because the constitution provides that no borrowing can be for longer than the probable useful life of a project. The legislature is to specify the period of probable useful life. So, a 1968 amendment to the Local Finance Law reads "job training"—30 years. A 30-year bond can then be issued to finance a job-training program. The corporation counsel opined that borrowing was permissible for this purpose because it was a *social* capital item—an investment in people rather then bricks. The mayor thought that was a grand theory: If you can build buildings, you can build human beings. That was all very nice, but, clearly, you had to get a different constitution before you could do things like that.

Other oddities appearing in the Local Finance Law are "loans for hospital construction"—30 years; "payments by the City of New York to the Housing Finance Agency"—three years; and "the effectuation of any program to pay benefits and provide other social and technical assistance to residential tenants eligible for public assistance"—five years.

The Great Rollover came a little later but was equally imaginative. Beginning around 1970 it quickly snowballed to $6-billion worth of debt in 1975, when the city finally lost its credit completely. The constitution says that all short-term borrowing must be based on real revenues or taxes and must be repaid within one year. The gimmick here was to repay the old notes and then immediately reborrow twice as much. In year one (1970–71) the city secured $1 billion by short-term borrowing. In year two the city borrowed $2 billion, $1 billion of fresh money and $1 billion to roll over the due debt. In year three the city had to borrow $3-billion, $1 billion for fresh money and $2 billion to roll over the debt. In year four the city had to borrow $4 billion, $1 billion for fresh money and $3 billion to roll over the due debt. But it collapsed when they had rolled it up to $6 billion in outstanding short-term debt. And nobody was prosecuted. Boss Tweed, eat your heart out.

The constitutional language authorizing short-term borrowing seemed to require: (1) that the taxes or revenues anticipated must be real—they could not be nonexistent, fanciful, or based on hopes; and (2) that the taxes or revenues as they are received should be segregated or impounded for the benefit of the noteholder. The city cheerfully ignored these requirements. Imaginary revenues were borrowed upon. Real revenues were borrowed on twice.

As the Great Rollover was getting under way, I wrote a letter to the New York *Times.* It was published March 16, 1972, under the heading A DYING CITY DROWNING IN DEBT. It read:

> The proposed new city expense budget contains a startling 48 percent increase in the cost of debt service. Debt service for the year 1972–73 is estimated to cost $1.023-billion, an increase of $330 million over the current figure of $693 million. . . . Debt is different from ordinary legislation because a bad law can be repealed, but a bad debt cannot. . . .

No attention, warranted or otherwise, was paid, and the Great Rollover rolled on.

A third Lindsay evasion was the utilization, starting in 1972, of separate corporations or entities to borrow on behalf of the city. The thought was that the separate corporations would not be subject to the city's debt limit. By 1975 these entities had issued about $509 million in bonds and notes made up of the City University Construction Fund ($219-million) and the Housing Development Corporation ($290 million).

As Lindsay left for Majorca, the debt pile was beginning to crumble. The economic base had undergone a dreadful erosion. Between 1970 and 1975 the city lost 420,000 private-sector jobs. During the same time the city's population decreased by 327,200. The value of taxable real property was still an impressive $40 billion. But as the taxes were constantly increased, they became harder to collect. Further, the city was burdened with an incredible number of free riders. Tax-exempt property (governmental, religious, educational, charitable) came to $23.4-billion.

The city's tax structure was completely insane. The burden was the heaviest in the country—$648.22 per person for 1973. And the number of taxes was itself vexatious. The city imposed the following 22 taxes: real estate, cigarettes, tar and nicotine, jukebox, commercial motor vehicle, commercial rent, commuter earnings, personal income, financial corporation, general corporation, racetrack admissions, hotel-room occupancy, vending-machine occupancy, real-property transfer, transportation corporation, unincorporated business, utility, vaults, sales, auto use, leaded gasoline, and off-track betting surcharge.

The final and perhaps most lingering Lindsay legacy was an absurd and uncontrollable pension system. It is estimated that it alone will cost the city $2-billion annually in just three years. The Lindsay pension system created a strange new plutocracy—retired civil servants. A policeman, for example, can retire at age 40, after twenty years of service, at a $7,600 pension. Based on a normal life expectancy, the city will pay him that sum for about 37 years, or a total of $281,200. By using a gimmick that bases the pension on the last year's earnings, including overtime, it is even possible to retire at more than one's basic salary. One $13,000-a-year bus driver, age 50, retired with a pension of $15,600, for example.

Pensions, of course, are a form of debt. Lindsay received the immediate benefit—the labor settlement—but the future pays and pays. For fiscal 1977, fringe benefits average 68.7 percent of the city payroll, compared with a national average for all state and local governments of 33 percent. In fiscal 1975, according to then Treasury Secretary Simon, the city spent $26,000 per employee compared to the federal government's $18,500.

The Lindsay pensions are like the city's formal debt. The federal constitution protects them from any impairment by the state. The state has no power to reduce the promised payments.

Lindsay, in April, 1977, two years after the crisis broke, finally ended his long silence on what went wrong. The trouble, he said in his Rockefeller Center law office, was that Beame lacked "leadership." Also Beame couldn't get along with the banks. Said Lindsay, "We had excellent relations with the banks."

Robert Moses, after meeting John Lindsay for the first time, in January, 1966, said, "If you elect a matinee idol as mayor, you get a musical-comedy administration."

Home Furnishings/Suzanne Slesin

# JUST GOOD FRIENDS

"...'We knew that if two people who were not lovers had to share a space, it could only work if each of them had privacy'..."

They became friends in 1974 at the Rhode Island School of Design. He was studying architecture, and she, painting. After graduation, she moved to New York and he offered to help her look for a place where she could both live and work as a free-lance artist.

She (Nancy Kintisch) thought of a loft. He (Bruce Bierman) went along to see the one she had spotted in the *Village Voice.* It was a mess. "There were broken fluorescent bulbs all over the place," Bruce says. "The space—2,000 square feet—had literally been bombed out." The superintendent left them alone to make up their minds. "I walked to the right, Nancy to the left," he explains. By the time they met back in the middle, they had decided to take the place—and share it.

Bruce, who designs interiors, took the planning offensive. "We knew that if two people who were not lovers had to share a space, it could only work if each of them had privacy." So they kept making deals with each other.

Nancy likes to paint in the sun, so she set up her studio on the south side of the space. Bruce, a self-taught weaver, took over the northern part so he could dye yarn in the kitchen sink. She insisted on a dressing room; he chose the telephones. But both agreed that the space should be all black and white. "We both work with colors," says Bruce, "and need a neutral background to show off our work."

They did all of the renovation themselves—over seven months of constant cleaning and painting. The loft is sparsely furnished, for reasons of economy as well as aesthetics. "I've learned to live without objects," says ex-tchotchke collector Nancy. "It was Bruce's influence, but now I want that minimalism—although it's hard sometimes."

What happens when one of them is away? "It's the best," says Nancy.

**Closeted:** *Bruce Bierman bought a gross of hangers for the ten-by-eleven-foot walk-in dressing room he shares with Nancy Kintisch.*

Photographed by Armen Kachaturian

**Wide-open space:** *Bruce's tapestries hang on the walls of his living room/bedroom and the adjacent shared dining area. The checkered-lin*

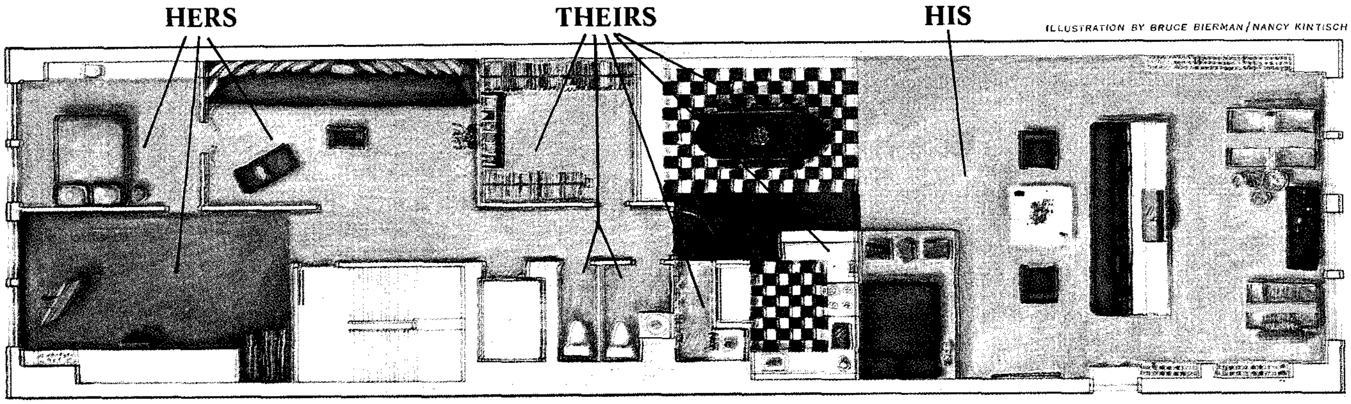
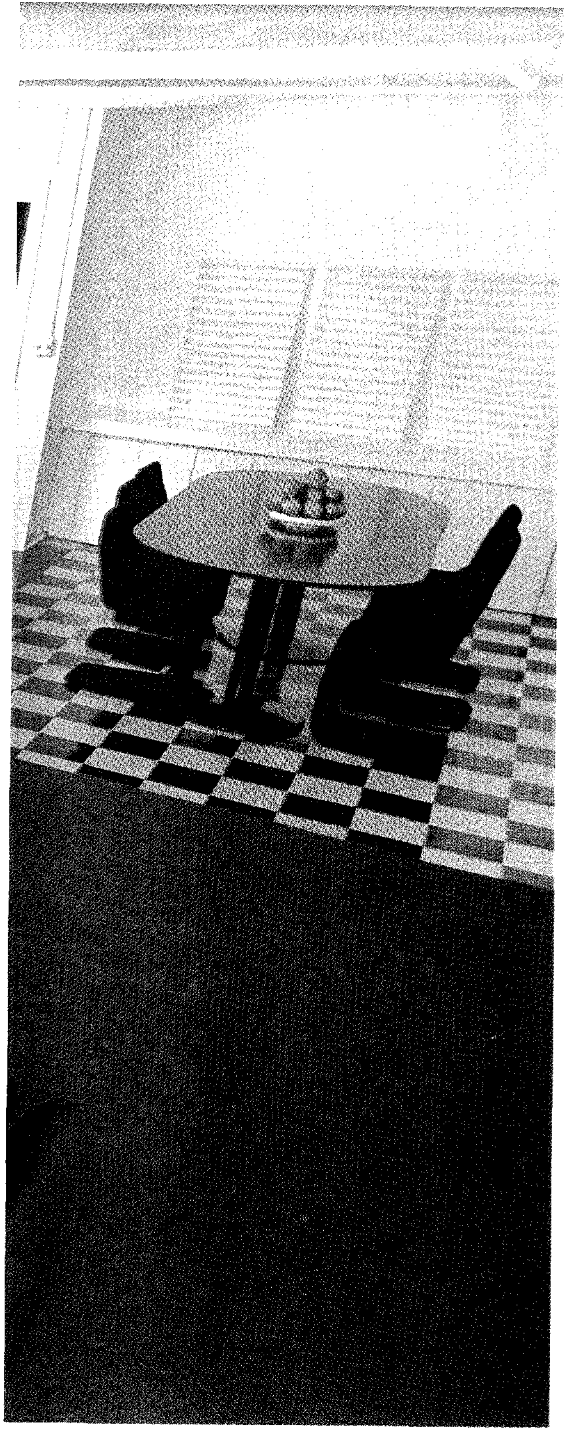


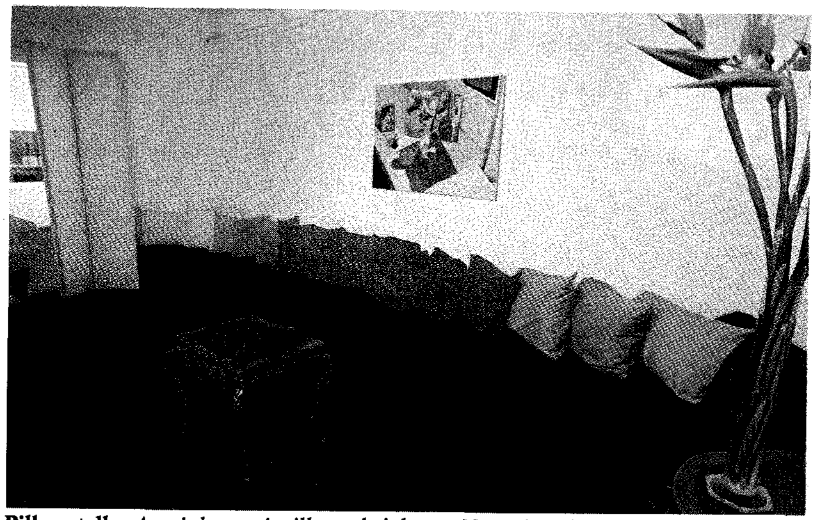
ILLUSTRATION BY BRUCE BIERMAN/NANCY KINTISCH

**Separate but equal:** *The 2,000-square-foot loft space was carefully divided into private and shared areas for its two tenants.*

C



survived the renovation intact.



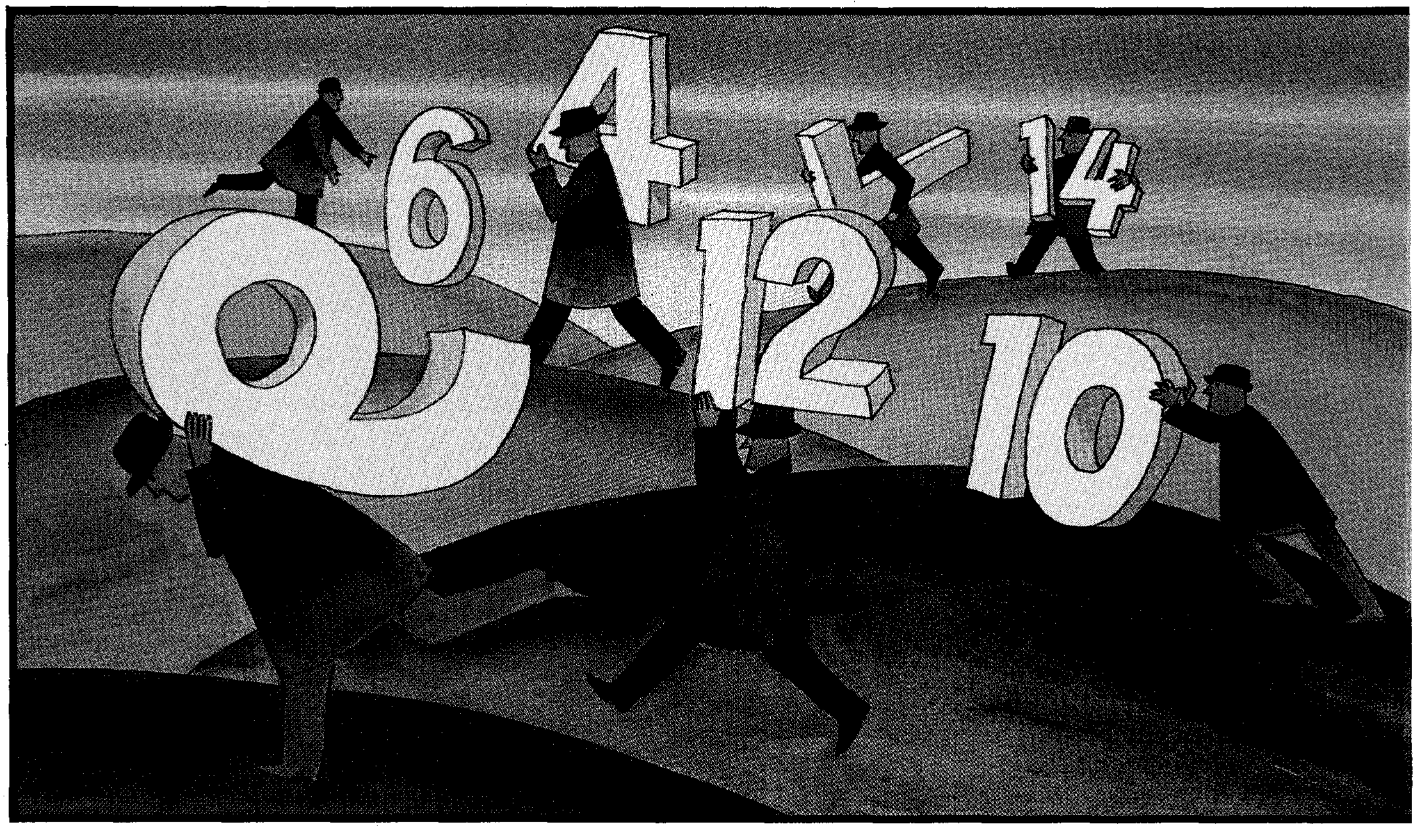
**Pillow talk:** *A rainbow of pillows brightens Nancy's private entertaining area.*

**Artist's lair:** *A cluttered studio in the sun and a sparsely furnished bedroom.*

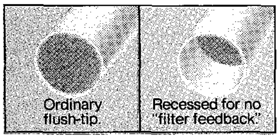
s: *The shower room and open kitchen are shared.*

**Eager weaver:** *A wall of colored yarns and a sixteen-harness Macomber loom.*

# There's more to choosing a low-tar cigarette than just picking a number.

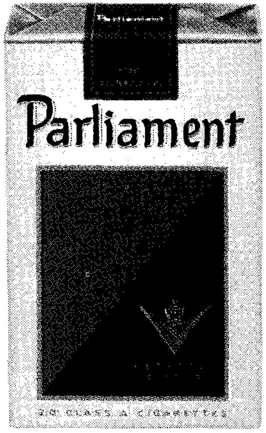


Any low-tar cigarette will give you a low-tar number. But there's something else that you should consider. We call it "filter feedback."


Ordinary flush-tip.
Recessed for no "filter feedback."

As you smoke, tar builds up on the tip of your cigarette filter. That's "filter feedback." Ordinary flush-tipped filters put that tar buildup flat against your lips.

And that's where low-tar Parliament has the advantage. Parliament's filter is recessed to keep tar buildup from touching your lips. So there's no "filter feedback." All you get is that smooth Parliament taste.


Parliament
20 CLASS A CIGARETTES

10 mg.
Kings
12 mg.
100's

**More than just a low-tar number. Parliament.**

© Philip Morris Inc. 1977

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Kings: 10 mg."tar," 0.6 mg. nicotine—
100's: 12 mg."tar," 0.7 mg. nicotine av. per cigarette, FTC Report, Apr.'77.

## Music/Alan Rich

# REDEMPTION THROUGH MOZART

"...The format for this year's Mostly Mozart concerts was looser than usual, but any complaints would be sheer greediness..."

The **Mostly Mozart** concerts finished their eleventh season last week; these events have become as potent an argument as I know for spending the summer in New York. Foolishly, perhaps, I did not heed that argument myself, and got back only in time for the last three weeks in the six-week series. Every concert I heard was nicely planned; every one was sold out, with large crowds waiting around in the vain hope of returned tickets; every audience was alert, intelligent, and responsive. I cannot think of a summer event in any American city in which planning and execution hold to so consistently high a level.

The management of these concerts apparently spent several years working out a proper programming formula; this year's format was looser than usual, and seemed—both on paper and in actuality—close to ideal: a preponderance of repertory from early Haydn through Schubert, with a dab here and there from outside the period (some Renaissance music for brass, some Mendelssohn and Weber, a bit of Stravinsky). I was sorry to note the omission of J. S. Bach and the inclusion of only one choral concert; otherwise the programs planned by Bill Lockwood and his staff were so attractive and varied that complaining would be sheer greediness. It is also worth noting that the chamber events drew even larger crowds than the orchestral evenings. Concert managers might well take that to heart.

Of the orchestral concerts, I found most pleasure in the program of August 15, conducted by Leonard Slatkin, who is "principal guest conductor" of both the Saint Louis and Minnesota orchestras. A Californian, whose parents were both members of the distinguished, if unfortunately named, Hollywood Quartet, Slatkin is a young man of exceptional orchestral command who is obviously moving toward a big career. He concluded his program with Haydn's Symphony no. 97, one of the least known but most striking of the composer's "London" series, wonderfully rich in its broad, festive scoring and also in its boisterous harmonic inventiveness. With the excellent Festival Orchestra (a pickup group of some of the city's best free-lance players, numbering about 35 overall), Slatkin produced a brilliant, beautifully balanced eighteenth-century sound. This is not an easy task; for Haydn and Mozart it means finding a balance among winds, brass, and strings in which no section overpowers another, and in which the clear, primary colors of passages involving few instruments play off in exact perspective against passages of massed tone. That command, plus a fine sense for the pliancy of Haydn's melodic adventures, made Slatkin's work a particular pleasure. At that concert, too, the young Emanuel Ax gave a beautiful account of Mozart's G Major Piano Concerto (K. 453)—again, a performance in which the conversational balance between the solo instrument and the drama of Mozart's instrumentation was well preserved. Jessye Norman also sang some arias, the voice, as always, glorious but the musical line somewhat battered.

During the same week Lawrence Foster also conducted the orchestra; he is the head of the Houston Symphony. I found his work somewhat less admirable. He has a good sense of musical proportion, and his views on Mozart's miraculous Symphony no. 40 were consistently interesting. But under him the same orchestra sounded thick and undifferentiated; the balance among instrumental choirs was distinctly poor. He tended to bury Ani Kafavian's intelligent work in the Mozart G Major Violin Concerto (K. 216) with orchestral collaboration that was at times brutal, and he joined with Eugene Istomin to render the greatest of Mozart's piano concertos (the C Major, K. 467) into glitter and mush.

On yet another night I heard some exceptional chamber music by the Beaux Arts Trio—Mozart (the C Major Trio, K. 548), Beethoven (the Clarinet Trio, with Richard Stolzman's wonderfully witty, liquid playing), and Schubert (the E-flat Trio, Opus 100). Only in the Schubert did the playing go occasionally slack. One must, in this astounding work, accept at full value its tendency to sprawl over vast time periods; its demands on the listener's patience seem arrogant only when the music is played too quickly. This was sometimes a fault in the Beaux Arts performance; the players chose to ignore Schubert's own advice, cited in the program notes, dealing with moderate tempos.

Apropos of program notes: The annotations for this year's programs were supplied by Leonard Burkat, who writes extremely well; the outlay of information he provides strikes me as ideal preparation for a listener who feels he needs more than the music itself. At the same time, there is an occasional tendency toward generalization that ill serves specific pieces. The notes for the Mozart Trio, for example, cited the fact that in Mozart's works in this medium the violin often doubles the pianist's right hand. Well and good, but in the particular work played that night just the opposite is true. Mention was also made in the notes of a "Hungarian or Turkish" episode in the finale of the Schubert; no such exists. The fact that Mozart reorchestrated his Symphony no. 40 was mentioned without noting the fact that Foster (correctly) used the first version. The authorship of the hideous cadenzas used by Istomin was uncredited (Paul Badura-Skoda and Istomin himself, and both should be hung by their thumbs). Concerts as fine as these (with exceptions as noted) deserve better. ▬

## Brief Lives / Ellen Stern

# LEONARD RIGGIO. OF COURSE, OF COURSE

"...The 36-year-old president of Barnes & Noble reads Kafka, Camus, and the New York *Post.* But mostly he reads people..."

There is an ominous black-and-white snapshot on his office wall, a picture of six young punks in leather jackets and greasy D.A.'s aslouch at a Coney Island shooting gallery. With a smile that is more nostalgia than apologia, Leonard Riggio points to the kid holding the rifle. He's the kid.

Now, twenty years later, and reluctantly, he's a grown-up. With a grown-up job. Riggio is president of Barnes & Noble, the 104-year-old book emporium that has had a twentyfold increase in volume in his six-year reign. He's proud of the accomplishment and loves the contest, but says, "I'm a businessman. What I do is uninteresting." Wrong.

The kid has washed his hair and outgrown the black leather jacket. But he hasn't dismissed the old gang; three boys in the picture are still his closest friends. He dines frequently at Le Perigord and Fonda la Paloma, but more frequently at Sal Anthony's, Raffaela's, and Patrissy's because he knows the owners, the waiters, the dishwashers, and the cooks. He's bought himself a silver Mercedes so he can drive to his summer home in Quogue and has taken a six-room duplex on Gramercy Park so he can have space, but he'd rather hang out on the street and watch people. To Len Riggio, the street is not Theater; it is life.

Riggio was born on Mott Street 36 years ago. His father, Steve, was a prizefighter—"the only man," his son boasts, "ever to beat Rocky Graziano twice." The Riggios moved, when Len was four, to Bensonhurst. "The trees, the golf courses . . . for us," he says, "it was like the suburbs." He played softball, practiced at Coney Island's Bat-A-Way, and dreamed of becoming a pro until he cracked his elbow. He turned to basketball but was too short; he also tore the cartilage in his left knee.

"I grew up on a block where 400 guys stood around on the same corner," he says. "You had to do something to stand out . . . have a nickname, *something.*" His pals had the nicknames. Riggio had the something. He had "the blackest disciplinary record" at Brooklyn Tech.

After graduation he took the subway to NYU's uptown campus to study metallurgical engineering at night; days, he clerked in the NYU bookstore. He dropped engineering and switched to the School of Commerce. He was interested in retailing. A pet shop, maybe.

It was at the bookstore that he became disenchanted with the quality of service to the customers. "There was antagonism. I thought there must be a nicer way of treating people who had to come to you." Riggio's solution: to provide an alluring alternative. He opened a rival bookstore around the corner that was such a smash he was able to open branches on other campuses, including FIT and Columbia, and to pick up a couple of partners.

In 1971, Leonard Riggio noticed that Barnes & Noble was floundering. "I just came up here and introduced myself to the guy in charge and told him they needed people who knew and loved bookselling. And he said, 'Why don't you make us an offer?' " Stunned, but undaunted, Riggio did. "A little bit of money and a lot of promise," as he puts it, amounted to $750,000 to be paid over seven and a half years. "When a business is floundering," he goes on, "people don't see what's right about it, just what's wrong. They thought we were textbook people, since we ran college bookstores, but we saw that Barnes & Noble was much, much more than a textbook store." Indeed.

It is the largest bookstore in the world. It is also, as is obvious to anyone who has prowled the Sale Annex at Fifth and 18th or the new store at Fifth and 48th, the most pleasurable. Riggio the Revolutionary has introduced shopping carts, benches, rest rooms, neon signs, graphics, and telephones. "We've created an environment for people as well as merchandise," he says. "We've done this in a nonintimidating fashion. It's evidenced by the fact that people hang out here for hours. It's no secret how we get smart. We listen to the customers." Many of these are people who never bought books before, as well as those whom Riggio calls nonreaders: the buyers of children's books, cookbooks, camping guides, books on auto repairs, plumbing, food purchasing, pattern cutting, diabetes, film editing, and passing dental exams.

Riggio himself reads a little of a lot. And when there's time for more, he goes for "the classic type of literature. I never had the schooling for it, so I'm just catching up. I like a lot of the existentialists . . . Dostoevski, Kafka, Camus—very intuitive, very in-depth studies of people and their lives. I'm not too interested in pop psychology or meditation or self-fulfillment." He does read the *Post.* Mostly he reads people.

In his office—flavorless as only the office of someone who doesn't really want an office can be—there are a couple of framed *New Yorker* covers, a poster of Bucky Fuller, his idol, and plenty of bookshelves. But the 1977 *Social Register,* boy scouts' *Fieldbook,* and leather-bound Cathers and Hawthornes are only props. "They're not for reading, but for examples," the bookseller explains.

If he weren't in this business, Riggio says, he'd be in "the nightclub or resort type of business. I feel that's where my talent lies." He loves Las Vegas. He says he loves the theater but rarely attends, and is so disappointed by movies that he is "usually asleep by the end, or gone." Often invited to publication parties, he doesn't go ("a lot of small talk makes me feel alienated, alone, a commodity"); he much prefers the company of his employees. He's divorced, has two daughters and one girl friend, and shares his Hamptons house with his mother, father, and brothers. "I only have $10,000 in the bank," he says. "I collect nothing. I own zero. I spend everything I have on my family and my friends."

Shy as he is with strangers, unaccustomed as he is to publicity (he was persuaded to hire a press agent, but isn't quite sure what to do with him), Riggio is beginning to discover that power just might be fun. "I grew up with one ambition: not to work for The Man. And the thing is," he says, positively surprised, "my one accomplishment in life has been to become The Man." ▬

**The book stops here:** *Leonard Riggio at the new Barnes & Noble Sale Annex.*

Photographed by Abner Symons

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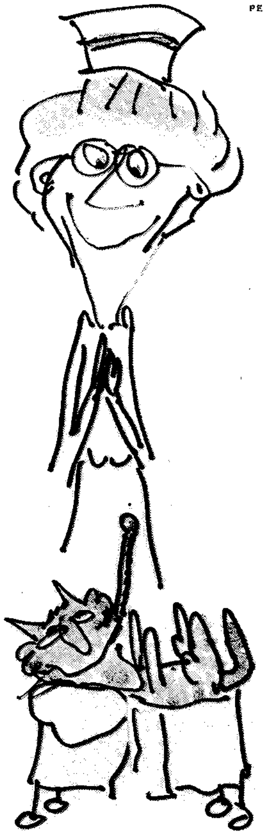
PRESENTING THE ALL-STAR BOOK BARGAIN TEAM
ART BOOKS
BEST SELLERS
HOUSE AND GARDEN
ALL AT BARGAIN PRICES

# BEST BETS

*Recommendations of events, places, and phenomena of particular interest this week*

*By Ellen Stern*

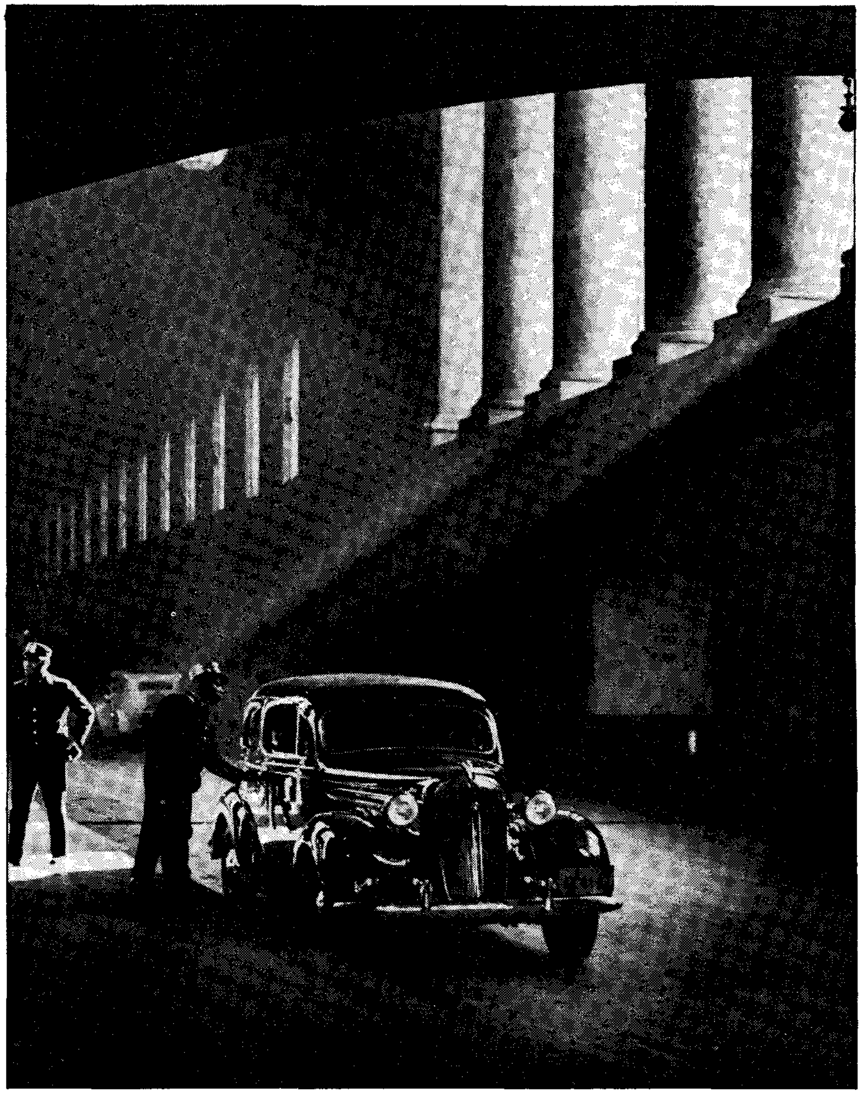
PETER STERN



## Kitty Sitter

"Cats don't adjust well to changes in environment," says Ardyce Holman, a veterinary technician who works nights in an emergency clinic. "Sometimes they'll miss their environment more than they miss their people." Her solution: to visit when their owners are away—as feeder, playmate, or, in case of illness, as medicine-giver. She'll stay anywhere from a half hour to a day, depending on her schedule ("It's mutual; I enjoy *their* company"), and charges $5 a visit.

ARDYCE HOLMAN/*783-4936*

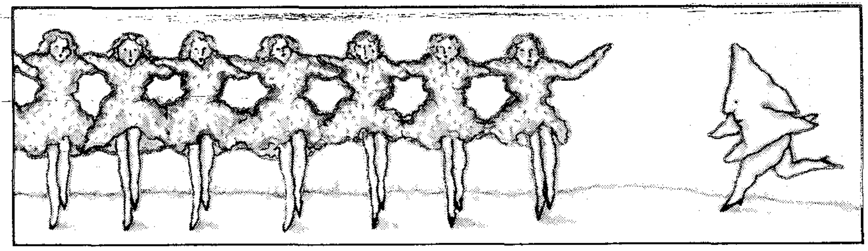


## Alland Sundry

Alexander Alland. Who? A photographer, busy in the thirties, who supervised the photomural section of the Federal Art Project, did a photomural for the 1939 World's Fair, had a couple of shows at the New School and the Museum of the City of New York, but spent more time making the world aware of Jacob Riis than of himself. Now, once again, it's Alland's turn. He's having his first one-man show here in 30 years, a poignant and powerful show of New York in 1938. This was Penn Station.

ALEXANDER ALLAND'S NEW YORK: PHOTOGRAPHS OF 1938/*September 6–October 1*
*Prakapas Gallery/19 East 71st Street/737-6066*

ALEXA GRACE



## Singular Sensation

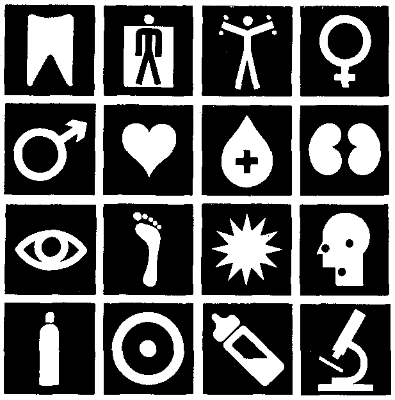
If a mosquito bites one, will they all perform a synchronized scratch? We can hardly wait to see. The Rockettes are stepping out . . . in Central Park.

NEW YORK DANCE FESTIVAL/*September 7 and 8 at 8 p.m./Delacorte Theater*

## Heard But Not Seen

It's the toy of the week: GE's compact, portable (one-and-a-half-pound) AM, FM, and TV-band radio. How else to sit on the beach, in a hammock, in a helicopter, in a blackout and keep up with *All My Children*?

GENERAL ELECTRIC TV-BAND RADIO
*Model 7-2927/$29.95*



## What's Up, Doc?

"Half of the modern drugs could well be thrown out of the window, except that the birds might eat them," said Dr. Martin Fischer. Who he was, only God and Otto Bettmann know; what he knew, we should. And now we can, thanks to the Center for Medical Consumers and Health Care Information. We can write for a free list, then call up and listen to any of 100 tapes on air pollution, masturbation, heart failure, indigestion, cancer, mumps, bursitis, birth control, bee stings, choking, syphilis, abortion, varicose veins, etc. We can visit the library and look up our symptoms, check a doctor's credentials, understand a diagnosis, question a prescription, etc. And starting in October, we will be able, for $3 to $35, to attend small workshops in cardiopulmonary resuscitation, stress, sleep disorders, nutrition, smoking cessation, self-care/first aid, vision, and preventive dentistry. "We're just taking what the women's movement started—self-help—and making it coed," says Maryann Napoli, the center's assistant director. "Ultimately, we'd like to be the New York equivalent of the Nader-affiliated research group in Washington." Amen.

CENTER FOR MEDICAL CONSUMERS AND HEALTH CARE INFORMATION/*410 East 62nd Street/First floor/752-8558*
*Telephone Health Library: 752-2025*

## Arty Shawls

LEN DE LESSIO

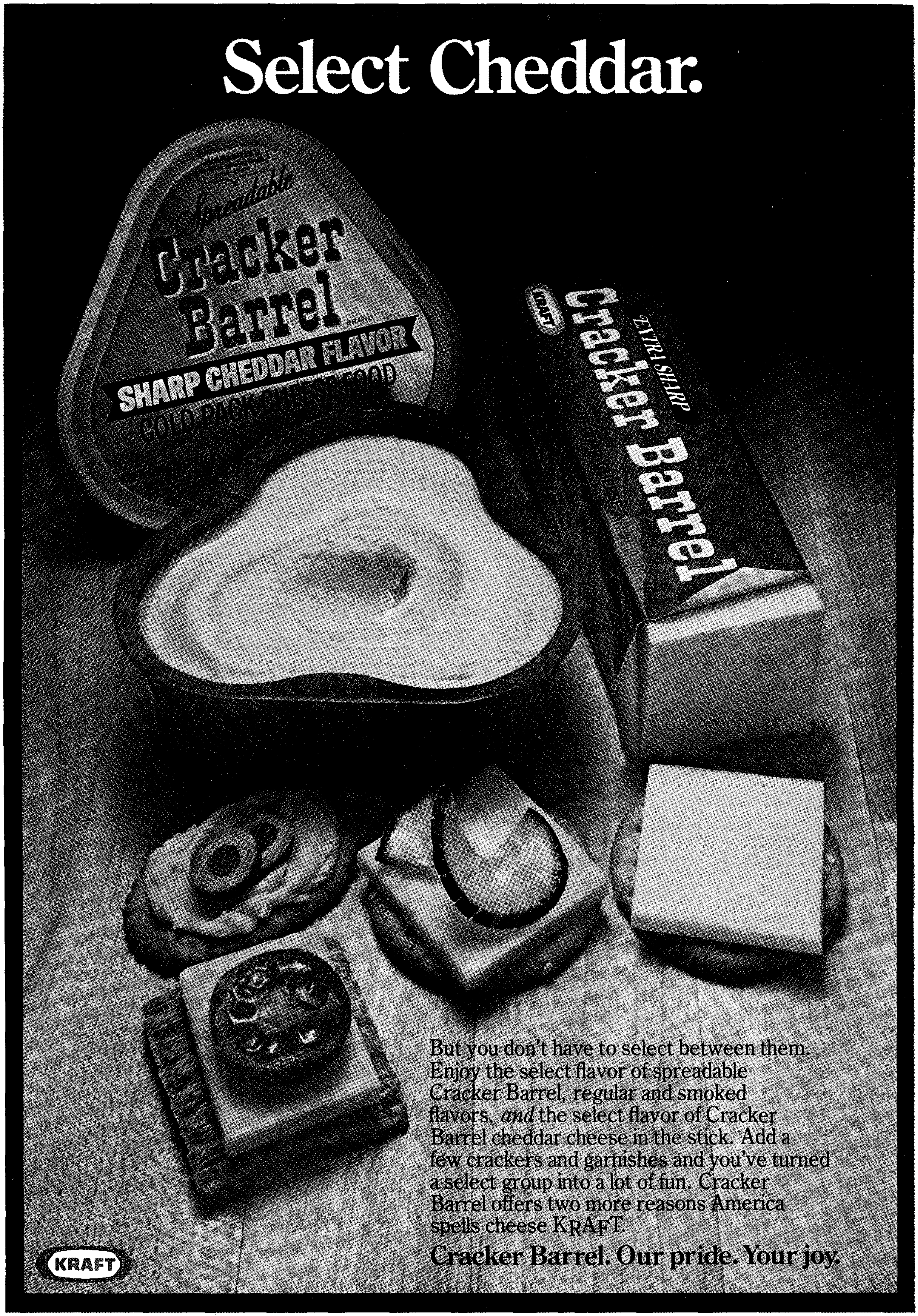
For six months, Barbara Ohrbach has been hither and thither gathering Victorian shawls. Now she has 40, but she won't for long. There are brilliant Chinese silks covered with big flowers, solid crepes de Chine, and hand-loomed paisleys from India and Scotland in piano-covering rectangles ($50) and body-covering squares ($225).

CHERCHEZ/*864 Lexington Avenue at 65th Street/737-8215*

LEN DE LESSIO

It was rather a colorful childhood for Catherine Sadler, what with writer Anne Edwards for a mother, director Robert Rossen for an uncle, London for a hometown, Switzerland and California for an education. Later, there was Vermont, where Catherine studied traditional weaving. When she found setting up the warp tedious, she switched to spontaneous warping by color, not by prescription. Unorthodox, she admits, "but now it's a joyous thing!" As are the results. Her handwoven shawls—made of the 100 percent homespun and hand-dyed wool she buys at fairs in Vermont and New Hampshire, as well as imported wools from Denmark, Sweden, and Colombia—are simply beautiful.

BLOOMINGDALE'S/*Scarf department/Arcade level/$110*



Spreadable
Cracker Barrel
BRAND
SHARP CHEDDAR FLAVOR
COLD PACK CHEESE FOOD
KRAFT
EXTRA SHARP
Cracker Barrel
KRAFT

Select Cheddar.

But you don't have to select between them. Enjoy the select flavor of spreadable Cracker Barrel, regular and smoked flavors, *and* the select flavor of Cracker Barrel cheddar cheese in the stick. Add a few crackers and garnishes and you've turned a select group into a lot of fun. Cracker Barrel offers two more reasons America spells cheese KRAFT.

**Cracker Barrel. Our pride. Your joy.**

# SALES & BARGAINS

BY LEONORE FLEISCHER

## NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

**Sharing the crop**—It's fruit-picking time again at the Clarke Farm, now thru the end of October. There are apples and pumpkins ready for you to pick; autumn squash, ornamental gourds, pears, and purple plums are already in bins. Cider, available in mid-September, will be sold by the gallon. Most produce will be sold by the half bushel, price not to exceed 20 cents per lb. Guests are welcome to picnic. Call for weather conditions and full info. *J. R. Clarke & Son, Clarke's Lane, Milton, N.Y. 12547 (914 795-2323) (thruway to Exit 17, Newburgh, then 9W north twelve miles to Milton, then look for signs directing you two miles west); Tues.–Sun. and Labor Day Mon. 10 a.m.–5 p.m.; thru 10/30.*

**Spreading the word**—Quilted bedspreads in all sizes are going quite cheap in this showroom and factory which has never before in its 50-year history admitted the general public. For two weeks only, you can buy throws in six different fabrics in any size, twin to king, plus fitted sleep covers, bolsters, pillow shams, drapes, and matching piece goods. Example: A pleasant bandanna-like pattern called "Persian Squares" was nationally advertised by a number of stores earlier in the season; here are store sale prices, followed by the prices now available at this showroom: twin throw, $40, here $18; full, $49, here $20.75; queen and dual, $59 and $64, here $27.75 each; Hollywood four-sided fully quilted sleep cover, $40, here $18.50; 5-ft. by 7-ft. wedge bolster cover, $13, here $5.50; pillow sham, 21 in. by 28 in., $12, here $6.25. Other patterns are comparable in price, and early birds will find a small selection of low-priced irregulars. Checks accepted; no credit cards; all sales final. *Pilzer Brothers, Inc., 102 Madison Ave. at 29th St. (MU 3-5210); Mon.–Fri. 8 a.m.–4 p.m.; thru 9/9.*

**Fall out of summer**—Famous-maker women's summer and fall fashions are reduced to clear at these two locations. Reductions of from 30 to 70 percent at the First Ave. store include: Kimberly four-piece suits, regularly $175, now $84.99; Donald Brooks pure-silk dresses, now $44.99; Lanvin dresses, were $40–$70, now $19.99–$33.99; Bellino slack suits, were $150, now $64.99; Sir for Her poly-gabardine slacks, were $30–$32, now $14.99–$15.99; other reductions on Act III, Villager, Landlubber, Tucci, Jonathan Logan, Elles Belles, and more. In the Third Ave. store, you'll find Jackfin blazers, vests, trousers, and skirts at one third to one half off, in poly-gabardine, wool, velvet, corduroy, and 100-percent-wool flannel. Also Cardin Nyesta cowl-neck tops, were $40, now $26.99, and other brand-name merchandise, sizes 4–18, reduced. Master Charge, Visa, checks accepted; all sales final. *Ruth Brooks Fashions, 1138 Third Ave. between 66th and 67th sts. (744-5412), and 1617 First Ave. at 84th St. (288-4233); Mon.–Sat. 10 a.m.–6 p.m.; thru 9/24.*

**Bye-bye**—If you do needlework, then the loss of Sun Spots' lease may be your gain, because $15,000 worth of canvas, yarn, frames, accessories, etc., are going at or below cost, 50–80 percent below retail. A few examples: Paternayan Persian yarn, retail $1.75 an oz., now $1; Paternayan rug wool, $1.25 an oz., now 40 cents; 100-percent-wool rya yarn, retail $1.40 a package, now 50 cents; DMC floss, ART 117, retail 20 cents per skein, now 10 cents; permanent-press tablecloths by Paragon and Bucilla, from 60-in. round to a 60-in. by 108-in. rectangle or oval, now half price, as are all latch-hook rugs and pillows, including *Sesame Street* characters and stock frames. Also kits, finished samples, store fixtures, track lights, and more. Visa and checks accepted; all sales final. *Sun Spots, 5906 Avenue N, corner of Ralph Ave., Brooklyn (531-0620) (IRT 3 or 4 train to Flatbush Ave., then B41 bus); Mon. 10 a.m.–4 p.m., Tues.–Sat. 10 a.m.–5:30 p.m.; 9/1–30.*

**Case sale**—This Forest Hills liquor store is having a sale on many fine wines by the case: price per case is $6 over the shop's own inventory cost. Examples: In red Burgundy, Pernand-Vergelesses 1972 is $38; in Bordeaux, Château La Rivière 1966 is $43.55; in Chablis, estate-bottled Fourchaume Continental 1975 is $49.60; and in German wine, Piesporter Michelsberg 1975 is $24.95; many others available. Delivery available, in some areas free. Checks accepted; no credit cards (per state law). *Forest Hills Liquor Corp., 108–09 Queens Blvd. (268-0800); Mon.–Sat. 9 a.m.–9 p.m.; thru 9/13.* ■

*Send suggestions for Sales & Bargains to Leonore Fleischer,* New York *Magazine, 755 Second Avenue, New York, N.Y. 10017, a month before the sale. Do not phone.*

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## Movies / John Simon

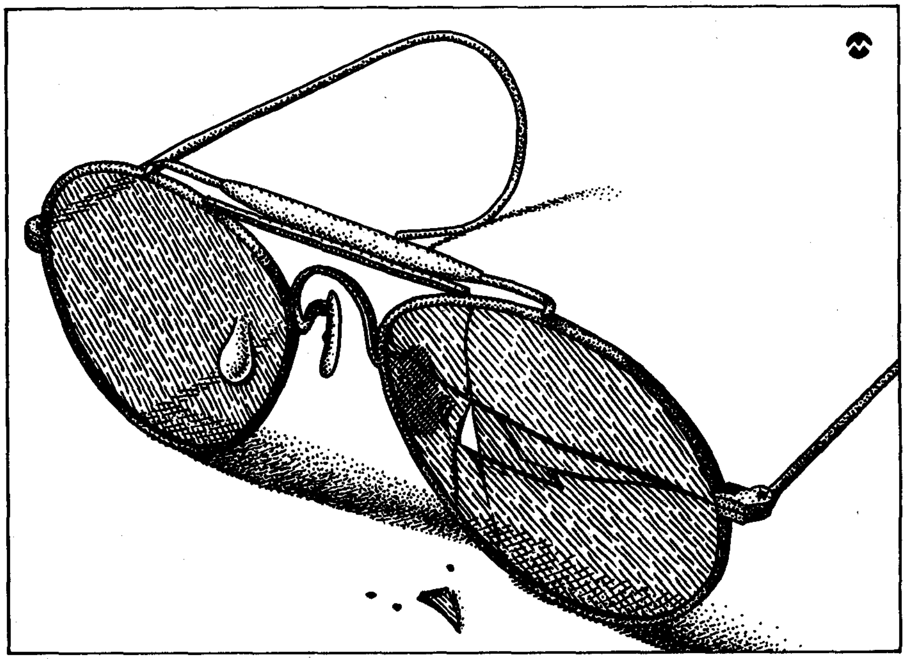
# GERMAN MEASLINESS

> ". . . Much has been made of Herzog's 'unsentimentality,' but in *Stroszek* it is merely an inability to deal with sentiment . . ."

Pity the national cinema whose summit achievements are the films of R. W. Fassbinder and Werner Herzog (to say nothing of a Straub and Schlöndorf)! True, Germany also has the extremely promising Wim Wenders, who has still to make a memorable film (his *The American Friend* is not yet it), and Hans Jürgen Syberberg, a man of idiosyncratic, ornery talent who has made, among other things, one remarkable feature (*Karl May*) and one probably overlong but in many ways extraordinary documentary, *Winifred,* and whose forthcoming *Hitler* (a feature film not to be confused with the already finished documentary by Joachim Fest) may turn out to be his "breakthrough" film. Notable, too, is the intermittently interesting Alexander Kluge, more important as a writer.

Recently, at the Berlin festival, I did get to see several German films by such established directors as Bernhard Wicki and the East German Konrad Wolff, and by newer names such as Niklaus Schilling and Helma Sanders. Wolff's film, *Mom, I'm Alive!,* despite obvious tendentiousness, was not shameful; the other three were. Miss Sanders's *Heinrich* won West Germany's top cinematic award, the Golden Bowl—I would barely have awarded it a used toilet bowl. This film, about the last days in the life of one of the world's most unfortunate and magnificent geniuses, Heinrich von Kleist, had a surefire story: All you had to do was to follow the facts and available documents that would practically write your dialogue for you, get the right actors, and know something about directing.

All this by way of introduction to the latest Herzog and Fassbinder offerings, diverse but characteristic fiascoes. To start with the lesser evil: **Stroszek,** starring once again Bruno S. (S., presumably, for Stroszek), the middle-aged *Lumpenprole* who has spent considerable time in both correctional and mental institutions, and whom Herzog first cast, with sublime inappropriateness, as the lead in his Kaspar Hauser film. In *Stroszek*, Bruno, a habitual minor offender who more or less plays himself, gets out of jail once again, returns to playing and singing (actually, croaking) in courtyards for coins tossed out of windows, teams up with a prostitute (Eva Mattes) seeking refuge with him from her two bestial pimps, who keep beating the daylights out of her, and continues his friendship with the frail and senile Scheitz, who had looked after Bruno's place and his talking myna, Beo, while Bruno was in jail.



The pimps continue to harass and brutalize Eva and, for good measure, Bruno as well. Since old Scheitz has an invitation and ticket to America from his nephew, who runs a garage somewhere in Wisconsin, and since Eva sells herself profitably to lowly Turkish workers in Berlin, the trio can sail to America together. How those Turkish laborers could in a very short time subsidize two tickets to America, and why even they would want the most unprepossessing Eva Mattes (the star also of Fassbinder's appalling *Jail Bait*) are only two of the film's many insoluble mysteries. Why, for example, does one not denounce the pimps to the police—there is enough evidence to put them away for a while? And why is America the only alternative to Berlin?

The U.S. Customs start the dirty work by quarantining Beo—a talented bird, which, if its utterances are not dubbed, speaks rather better than the mentally beclouded Bruno. The threesome has money enough to buy a car, and makes it to backwoods Wisconsin, where the nephew proves to be a mighty dimwit, too, whose garage and body shop is hardly thriving, and whose Indian assistant may be the one person around even more feebleminded than his boss. Bruno putters around a bit at the shop, Scheitz goes about with a voltameter measuring animal magnetism in fence posts and dead deer, and Eva works as a counter girl in a hash house.

Once again there is money enough, miraculously, to make a down payment on a mobile home as long as a comet's tail and a TV set to match, but Eva is soon back plying her old trade among the truck drivers, with two of whom she leaves for Vancouver. Next, the bank, in the person of a farcical employee who would look unconvincing in a Woody Allen movie, repossesses the home and telly, whereupon Bruno and Scheitz make a feeble attempt at a holdup to get even with "them." Scheitz is apprehended, but Bruno, implausibly, is not. He steals the garage's

Illustrated by Marvin Mattelson

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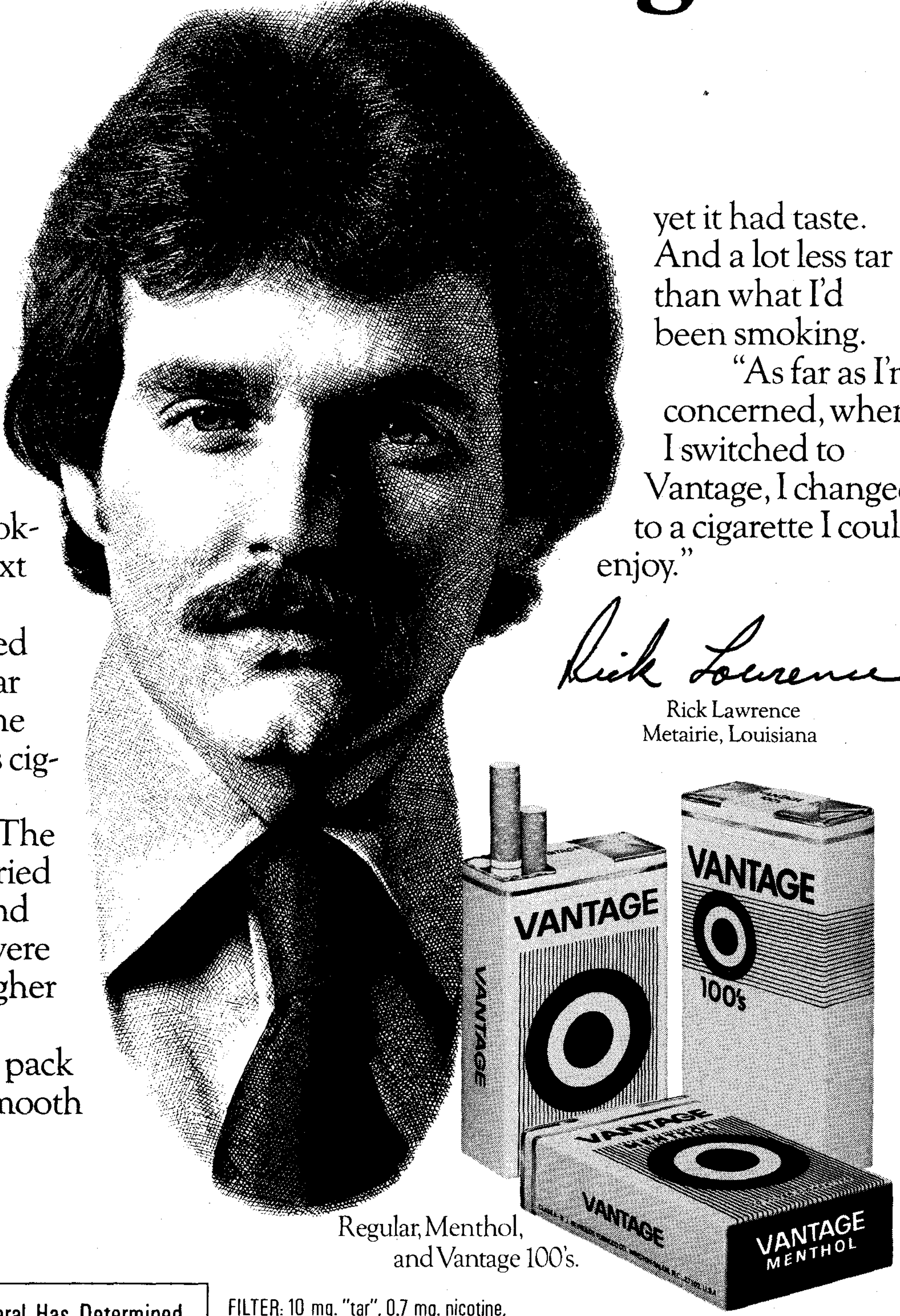

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"...The acting in *Satan's Brew* is appalling, the direction stodgy, the mode a reveling in physical and spiritual ugliness..."

tow truck and sets off on a blind journey with some stolen cash and a frozen turkey lifted from a supermarket, which is either symbolic compensation for the impounded myna or sheer madness.

Bruno ends up on an Indian reservation in North Dakota, where an amusement park features, among other things, domestic animals in slot machines performing dances or playing instruments. While activating a deserted chair lift for a ride, he shorts out the machines with the animals. As he drifts up and down on the chair lift, the hapless animals must perform without respite—the police are unable to stop the mechanisms. Bruno has a gun with him and may shoot himself or do someone else harm; the unhappy chicken in a machine just keeps dancing.

I had to go into the plot in some detail to convey the ineptitude and dishonesty and, above all, fake humanity of *Stroszek*. Much has been made of the unsentimentality of Herzog's approach to his characters, a supposed proof of his sense of human dignity. But the unsentimentality is really an inability to deal with sentiment at all: We are never shown what Bruno and Eva's relationship is like beyond the cliché of two abused outcasts banding together. These people, however, cohabit; yet we are never afforded the least glimpse of any real intimacy, of what and how it is when they are alone together. Of course, Bruno the "actor" may be too unbalanced for such scenes—indeed, he speaks even some of his ordinary lines as if the words were pumped into him by ventriloquism or hypnotism—but, if so, why use this pathetic creature at all?

Eva, too, is a crude and underdeveloped character. We see her expending more emotion on the pimps who abuse her monstrously, or on the truck drivers who want her only for sex, than on Bruno, with whom she is supposed to have her one genuinely human relationship. The nearest she gets to visible closeness with Bruno is that she polishes his beat-up old piano in Berlin. Later, in Wisconsin, she tells him that she would sometimes like to sleep alone; otherwise, we might not even have known that she and Bruno were lovers. Moreover, Eva Mattes, the actress, is not only supremely unappetizing physically, she also lacks any sort of emotional depth or technical subtlety. She can look sulky; she can look pleading; she can smile broadly; and that is about it. That she should have won all manner of top German acting awards is perhaps the most eloquent indictment of the state of film culture in the Federal Republic.

And what about the alleged "deep" theme of the film—that in Germany "they" brutalize your body, whereas in the United States, where things are superficially better, "they" brutalize your spirit. If this is so, the movie certainly does not demonstrate it. The prison authorities are indulgent enough with Bruno and his eccentricities; yes, they may be a bit self-righteous and paternalistic, but that is an understandable occupational disease, and a relatively mild one. The pimps, on the other hand, are barely believable in their calculated yet unreasoned brutality; in any case, they are not representative of Germany, and there are various ways of dealing with them, which Bruno and Eva seem merely too stupid to come up with. In America, it is their fault that they overextend themselves financially; that Scheitz and Bruno don't manage to learn any English; that Scheitz is senile to the point of dementia, Bruno more than a little unhinged, and Eva addicted to sluttishness. Why doesn't Bruno make music in America, where his rather spastic playing would win him fame and riches? Why must the nephew be close to cretinous? Why does America owe this undynamic trio a living?

The answer is that Herzog loads his dice. He peddles discontent with Germany to Germany's disoriented youth, along with facile anti-Americanism that always strikes a responsive chord in European envy, in European love-hate for America, and doesn't do so badly with our own counterculture and would-be swinging bourgeoisie. Neither by dialogue, nor by imagery, nor by any other means, does Herzog make his characters anything more than slightly pathetic, rather ludicrous, and heartily repellent. Thomas Mauch's cinematography is routine, and there is, except in certain effects involving the mobile home, no compelling use of the camera.

That Herzog does not generate sympathy for the characters becomes painfully evident in the end, when the dancing chicken, the fire-fighting rabbit, and the drumming duck, each turned into a *perpetuum mobile*, move us much more than the human characters. In fact, the plight of that dancing chicken, in a shot held for an offensively long time, is heartrending; but this is no symbolic comment on America, or Bruno, or the human condition, as Herzog's crass overemphasis would have us believe. It is much the same kind of torture of animals that was lovingly cataloged near the end of *Even Dwarfs Started Small*, and again in the treatment of the horse in *Aguirre*. But, then, human beings are not treated much better in Herzog's movies, and whatever sympathy there is, is always for those who merit it least.

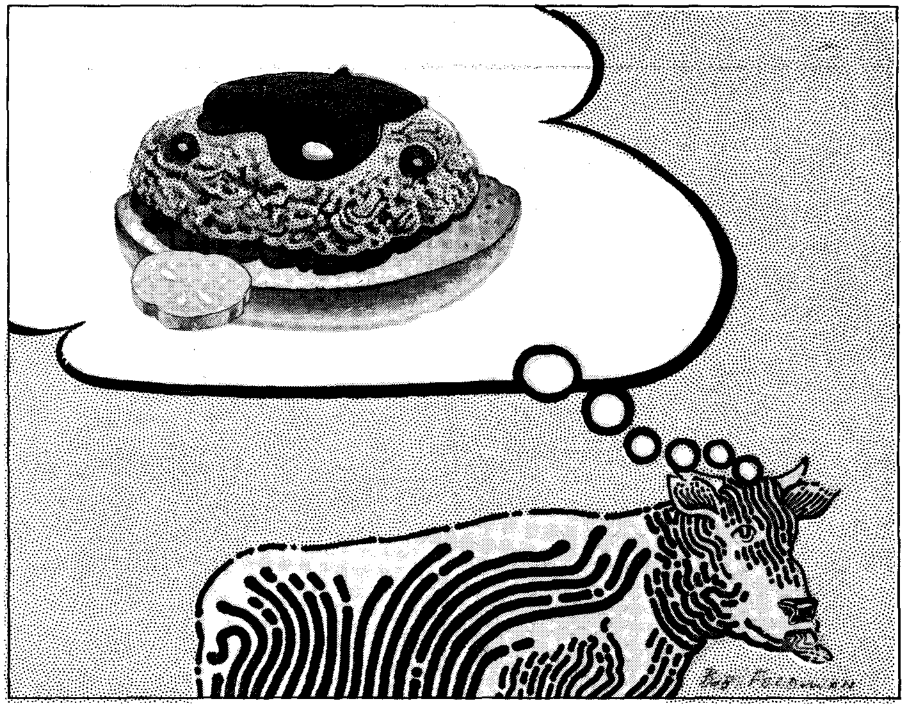
The same sort of profound amorality informs the films of Rainer Werner Fassbinder. In **Satan's Brew**, moreover, Fassbinder tries his hand at farce, for which he evidently has even less talent than for anything else. Here there is not one joke, I submit, at which someone even remotely connected with normality can laugh, and few at which he wouldn't take offense. Subjects for jokes: an idiot who kills flies and offers them as love gifts; a woman who revels in being insulted, injured, almost killed; another woman who pays handsomely for mock rape and assassination; a married couple in which the husband keeps offering his wife to the creepy hero who claims to be a poet but who is a total no-talent and charlatan, and whom most of the world admires and subsidizes nevertheless. This hero's relationship with his equally repulsive wife consists mostly of their shouting nonsense words at each other (hilarious, that!). There is also an epicene police inspector who makes Clouseau look like Sherlock Holmes, and a pervasive aura of pederasty, which is also treated as a subject for crude farce. The hero fancies himself a reincarnation of Stefan George, and there are numerous tasteless jokes about that great but admittedly eccentric man (thus some of his best poems are recited as if they were doggerel), and one of the female characters is an obvious travesty of Andrée Hacquebaut in Montherlant's *The Girls*—an impudent, witless parody of what in the novel is already ruthless, but shrewd, dissection.

Most of the acting is appalling, the direction stodgy, and the basic mode a reveling in physical and spiritual ugliness. Misanthropy of this kind has to be earned by genuine suffering turned into salient wit—as in the case of Swift. Coming from Fassbinder, who, for all his facile quotations from Artaud plastered across the screen, is supremely callous, it is a nonpareil of moral bankruptcy. ▬

Food / Ruth Spear

# NOT JUST CHOPPED MEAT: HAMBURGERS EXPERTLY DONE

"... In its undisputed reign as our national food, the burger is the answer to lunch, dinner, snacks, and what to feed the kids..."



Our high-meat diet has come under a good deal of attack since nineteenth-century British physician J. H. Salisbury recommended eating ground meat three times a day for the relief of colitis, pernicious anemia, asthma, bronchitis, rheumatism, tuberculosis, gout, and hardening of the arteries. Still, despite medical caveats (beef is high in cholesterol; some cows are fed the antibiotic tetracycline and the synthetic female hormone DES), America continues to be a predominantly meat-eating nation. At the top of the popularity list is the ubiquitous hamburger.

Brought to this country by immigrants from Hamburg, the *Deutsches Beefsteak* acquired a new name and fame on these shores in the latter part of the nineteenth century. The term "hamburg steak" first appeared in print in 1884 in the Boston *Journal.* Enclosed in a bun, ground steak found a permanent niche in America's gastronomic hierarchy after becoming popularized by several turn-of-the-century world's fairs. In the thirties, Segar's cartoon character Wimpy (Popeye's sidekick) consumed bagfuls on the slightest pretext, and hamburgers entered our national folklore. What spinach was to Popeye, hamburgers were to Wimpy.

In its undisputed reign as our national food, the burger is the answer to lunch, dinner, snacks, a meal on the run, and what to feed the kids. Indeed, kids who will eat practically nothing else can usually be tempted by one, making hamburgers as necessary a part of mother's repertoire as the good-night kiss. Hamburgers are also what the kids—those who haven't yet gone macrobiotic—cook themselves, when it's up to them.

What does it take to turn out a really good burger, one that will taste as good as those burgers at the shore when you were a kid? Cesar Bonilla, who, as chef for fourteen years at P. J. Clarke's, has been producing what many New Yorkers consider to be the city's best hamburgers, says, "It's all in the meat." Preferred cuts are bottom round (used by food writers Marcella Hazan and Nika Hazelton and by André Soltner of Lutèce, who grinds his own) and chuck (favored by New York *Times* gastronome Craig Claiborne and his collaborator, former chef Pierre Franey; Franey uses eye of chuck because it's juicier). The lean cuts like sirloin and filet mignon, considered choice for steaks, should be eschewed for hamburgers because a certain amount of fat produces a tasty and cohesive patty. And even the nature of the fat is a matter of individual preference: Julia Child, who grinds her own hamburger meat from neck pot roast or chuck stew meat, may add an ounce and a half of ground suet to each pound. Others may add fat in the form of a teaspoon of oil, lightly mixed in.

The ideal amount of fat in a burger is about 8 to 10 percent. But the government permits a total of 30 percent fat in ground meat packaged and sold as "hamburger meat"; that, more often than not, is the percentage you'll get in a supermarket. It can also be what a private butcher—even a good one—sells you unless you (a) are specific in naming the meat you wish ground, and (b) can trust him to give it to you. This is why one's relationship with one's butcher is so important, and why trusting your butcher comes right after trusting your mate. Also, a New York City law, enforced by the Department of Consumer Affairs, but little known, states that the particular piece of meat a consumer selects to be ground must be ground in full public view. (This law does not apply if you merely request sirloin, chuck, round, etc.) Since many grinders are kept in the freezer, your butcher may not be able to do this "custom grinding" for you.

I talked to a number of experts around town to discover their individual burger-cooking flourishes. Each was definite in preferring a particular cooking method; dry pan grilling, sautéing in a fat medium, or oven broiling. Everybody had the same objective: to seal in the juices and achieve an appetizing brown exterior, with the interior remaining pink and juicy, the end product varying from rare to medium rare. Garnishes and accompaniments ran from mustard and ketchup to onions, fresh and fried, plain or flavored butters, and relish in several forms. More sophisticated final fillips included pan sauces like Franey's, in which the burger pan is deglazed with wine vinegar

Illustrated by Bob Feldmen

"...The overwhelmingly preferred method of cooking burgers is the salted dry pan..."

and a tablespoon of chopped shallots and a tablespoon of parsley are added, or—Claiborne's touch—a small pat of butter which goes on top of each patty just as it finishes cooking. As the butter melts, he sprinkles the patty with lemon juice, a dash of Worcestershire and Tabasco, and a light strewing of parsley. "This, dished up on toast, is what I eat when I'm being good to myself," he says, with obvious relish.

There *are* people who like well-done hamburgers. (The late Charles Revson liked his ossified, and sent word of that fact ahead to his hostess of the evening.) But even in coffee shops, chefs can hardly bring themselves to obey a customer's request for a burger brown all the way through.

Nika Hazelton was the only expert I ran into who liked her burgers well done ("I loathe raw meat"). Her way with a hamburger is so flavorsome, however, that it makes even well-done meat a rare treat.

Certainly it is fair to say that whatever the degree of doneness, moistness is the desired state, and tricks to maintain it run from the addition of very finely minced onion or celery to cream or even a bit of carbonated water, mixed in before cooking. Marcella Hazan adds to one pound of meat, in addition to a tablespoon each of chopped onion and parsley, a tablespoon of oil and one or two of plain water. Chef Soltner adds onion but sautés it first, then grinds it and the meat together with a slice or two of bread soaked in milk. Both underscore the importance of quick, deft handling in making these additions. "Do it lightly!"

James Beard has been putting a bit of cream and onion, thoroughly mixed, into his hamburgers for years. Jim, who describes himself as "definitely a pan man," uses a small amount of butter and oil as the cooking medium and prefers to grind his own meat, a half-and-half mixture of flank and chuck, in his Cuisinart. He is also a fan of ground butcher's tenderloin, about which we will have more to say presently. When he is dieting, he passes up the cream and uses plain meat eaten with a little mustard.

Writer-teacher-cook Michael Batterberry also sautés his burgers in a combination of butter and oil, and presses cracked black pepper into the top, bottom, and sides of the meat before cooking—a sort of hamburger au poivre. This delicacy is consumed with lengthwise slices of French bread, previously spread with butter and toasted.

The overwhelmingly preferred method, though, from Craig Claiborne down to twelve-year-old cooking enthusiasts, is the salted dry pan. Scatter a fair amount of salt in a heavy skillet which has been made quite hot—hotter than you could with a cooking medium such as butter or oil, which would smoke and give an off-flavor to the meat. (This method most resembles the commercial open grill because it allows you to quickly *sear* the meat, the operative word in *haute* burgerdom.) When the patty is brown on one side, it is turned with a pancake turner; it is not necessary to salt the pan again. "If the meat seems to be sticking, loosen it gently with the pancake turner," advises Claiborne. And don't *press* it down. This releases the juices prematurely. Once the second side is brown, serve immediately. A heavy pan that distributes heat evenly, such as restaurant-weight cast-aluminum or black cast-iron, which Claiborne uses, is a must for this method.

It is impossible to give exact cooking times to produce a given degree of doneness, and this is where the "knack" comes in—calculating doneness by a light touch to see if the patty is "squishy," in the same way that experienced cooks can tell when a roast is done to a turn by the "give" in the touch.

Food writer Florence Fabricant's burger mixture is one-half sirloin and one-half chuck. Don't add onions if you're using the high-heat method, she says; the onions acquire a burnt taste. Occasionally she makes fried onions separately and serves them on the side or on the burgers, which she serves on toasted English muffins, dressed up with a sauce of reduced wine, shallots, and mustard, a kind of quick sauce marchand de vin.

Nika Hazelton, on the other hand, either broils her burgers or does them in what she describes as the classic Italian way—with a quarter cup of ground Parmesan cheese mixed into approximately a pound of meat, plus the finely grated rind of half a lemon and perhaps a teaspoonful of anchovy paste. One egg binds this goodness together. She starts the meat frying in a Teflon pan with a bit of olive oil, then anoints the burger with Marsala. In the middle of the patty there's the fine Italian touch—a rounded piece of mozzarella which melts as the meat cooks. In another Italian version, Marcella Hazan adds one or

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two ounces of dry mushrooms, first soaked in water, then drained, then cooked in that water (after straining it) until it has all evaporated. These are then chopped and added to the meat with sautéed garlic instead of onion, and then broiled very close to the flame.

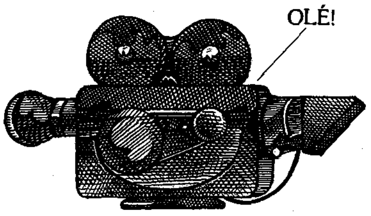
Broiling, preferred by many besides Hazelton and Marcella Hazan, can be tricky—especially if you like meat rare—because unless the broiler is really hot the resulting burger can emerge gray instead of appetizingly brown. When it looks right, it may be too well done, unless it is at least one inch thick, the minimum for this method. A rare broiled burger, turned once, will take about three minutes a side, five for medium rare, so don't go away. Stick to lean meat if you're broiling; a rare broiled burger will not be subjected to enough heat to cook the fat, which you'll end up eating raw. Here's where a light-handed addition of cream, to hold lean meat together, can help. It helps also to have the patties at room temperature when you begin.

Did you ever wonder what butchers eat? Carriage-trade purveyor Leon Lobel (1096 Madison Avenue at 82nd Street) has this formula: 50 percent chuck, 50 percent round, ground three times for homogeneity. His method: broiling, at least three inches from the flame. He adds heavy cream—about three tablespoons to a pound of meat—and then very light seasoning—salt, pepper, and a bit of garlic and onion, *both* put through the garlic press. All fat is trimmed off the meat first, because "the natural marbling of chuck and round provides all the fat necessary."

My own butcher, Arthur Adler of the United Meat Market (1300 First Avenue at 70th Street), who also broils, has his own secret mixture. It includes the cut that James Beard loves, and the reason it's a secret is that there's not very much of it. Nature, who has obligingly provided the steer with two of all the edible cuts, could only manage one hanging steak, which averages two and a half pounds and is located between the rib and loin cage. A tender, exquisitely flavored piece of meat, also called "hanger" (wholesale name) or "butcher's tenderloin" (for obvious reasons), it is mixed by Adler with neck and chuck for juiciness, and the resulting hamburger tastes sweet and steaky. You will not find it in your local supermarket.

A word about equipment: A heavy pan that distributes the heat evenly is a must for cooking hamburgers (or anything that requires the quick application of high heat and has a relatively short cooking time). I have often reflected that legions of despairing cooks the country over might find hope in this simple fact—proper cookware can make an average cook better, a good cook superb, and raise a poor cook to a hopeful level. The difference is simply staggering. So do invest in at least one properly heavy pan.

Wherever a food predilection makes itself apparent, gimmicks follow; we have seen the proliferation of yogurt makers, popcorn makers, Mr. Coffee (a sort of motorized Melitta on a flashy stand), and now—ta-da!—the electric burger grill. Its chief appeal, besides the innate one of all gadgets, is ease of preparation for the culinary all-thumbs. But in a home test, the Presto electric grill's slightly steamy result could not compare with the well-seared juicy burger turned out by my resident hamburger maven, who is nine, and her trusty, salted, eight-inch iron skillet. Spend the money on a good pan; making hamburgers is child's play! ■



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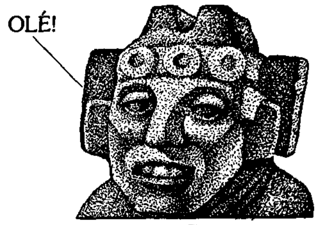

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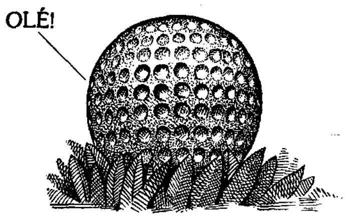

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# NEW YORK MAGAZINE COMPETITION

## COMPETITION NUMBER 295

BY MARY ANN MADDEN

"One never used to take wine to a dinner party, but things have changed in this respect. Nowadays, probably owing to the fact that we have so many Orientals in our lives, taking presents has become quite the thing. They never appear without some little thing, and I find that we tend to reciprocate. It need not necessarily be a bottle of wine. It can be almost anything—a little bar of soap, for instance." —Barbara Cartland in *Woman's Journal* (England).

**Above, a social grace note from abroad. Competitors are invited to supply a hint re behavior, local customs, etc., for an ugly American about to travel to Great Britain during this Jubilee Year. Limit 75 words.**

**Results of Competition 292,** in which you were asked for the title of the inevitable sequel to a well-known book, play, film, etc.

**Report:** I love you. The, you should pardon the expression, repeats follow: W. Beatty in RINSE AND BLOW-DRY. NEW NEW YORK, NEW YORK. STAR PEACE NEGOTIATIONS. HENRY IV TAKES V. APRIL OR DIE. OTHERWISE WED. 20,001 LEAGUES UNDER THE SEA. THE LIST OF ALMANACS. ANNIE FOYER. Michael Bennett's A FEATURED PLAYER. S. Sondheim's SEND IN THE LION TAMERS. SOMETHING ELSE HAPPENED. THE LATE LATE SHOW. BOB & TED & CAROL & ALICE. And BENJIE. Dustin Hoffman in THE POSTGRAD OR THE UNEMPLOYED. THE SERIAL, PART II. Chekhov's THE PITS. And, GRANDSON OF GIANT SEA TORTOISE MEETS ABBOTT AND COSTELLO. It seems to me I've heard that song before, again.

**First Prizes of two-year subscriptions to "New York" to:**

THE NEW IMPROVED TESTAMENT
*Michael J. Barkan, Levittown, N.Y.;*
*Brenda Spisto, Marlboro, N.J.*

LAST YEAR AT MARIENBAD—POSITIVELY
*Dorothy Green, Yonkers, N.Y.*

A BRIDGE J-UUUUS-T RIGHT, by Cornelius Ryan
*Nan Fornal, Dennis Port, Mass.*

**Runner-up Prizes of one-year subscriptions to "New York" to:**

THE RETURN OF THE SCREW
*Henry Morgan, Truro, Mass.*
*Ellen Burr, New Paltz, N.Y.*

Lisa Alther's NEXT OF KINFLICKS
*Gene Goott, Silver Spring, Md.*

IN THE REALM OF THE SENSES GOES TO MONTE CARLO
*Belenis Schnappapopolis, Southfield, Mich.*

**And Honorable Mention to:**

August Strindberg's MISS TRICIA
*Lewis Ware, Montgomery, Ala.*

Frank Sinatra sings HAVE IT YOUR WAY
*Linda Rizzo, NYC*
*sp. ment.: A. Woodyard, Westminster, Colo.*

WHERE WERE YOU WHEN THE LIGHTS WENT OUT AGAIN?
*similarly: Barbara MacKenzie, NYC;*
*Richard Fried, Brooklyn;*
*Robert K. Baublitz, Northridge, Calif.*
*Adriane Greene, Sayville, N.Y.*

MORE KING OF KINGS
*Byron Fink, Philadelphia, Pa.*

LOVE, YOUR MAGIC SPELL IS EVERYWHERE, PARTOUT
*similarly: Grace Katz, Rutland, Vt.;*
*Bob Kocheck, Perth Amboy, N.J.*

LIFE AFTER DEATH IN VENICE
*Ethel McConaghy, Boston, Mass.*

Saul Bellow's HUMBOLDT'S THANK-YOU CARD
*Greg Collins, Bellerose, N.Y.*
*sp. mention: Stuart Feinstein, Roslyn, N.Y.*

RIVER OF NO RETURN REVISITED
*Helen Zimmerman, Freehold, N.J.*

FAT WILLIE WONKA AND THE CHOCOLATE FACTORY
*Anita Greenberg, Flushing, N.Y.*

THUNDERHEAD, SON OF EQUUS
*Beverly Nancy Salter, Southfield, Mich.*

THE BAD NEWS BEARS IN HIBERNATION
*Jean T. Cook, Bethesda, Md.;*
*Ann Smith, NYC*

BERNADETTE SINGS AGAIN
*Charlotte F. Curtis, NYC*

THE SUN ALSO RISES, AGAIN
*Walter Hathaway, Columbia, S.C.*

Engelbert Humperdinck's RE-RELEASE ME
*H. H. Hammer, NYC*

SUPERSTAR SPANGLED BANNER
*Dr. Myron Leiman, Mineola, N.Y.*

MARY FOLEY, MARY FOLEY
*Ilene McGrath, Leonia, N.J.*

Jean-Paul Sartre's RETURN TO NO EXIT
*Steven G. Kellman, San Antonio, Tex.*

PORCA, THE KILLER PIG
*David Richards, Allentown, Pa.;*
*Daniel Cohen, NYC*

LORCA, THE KILLER POET
*Jan Leighton, NYC*

LES MOPEDS DE BELSIZES
*Julian Bradford II, East Providence, R.I.*

ABA DABA ALIMONY
as recorded by
*Carleton Carpenter, Warwick, N.Y.*

I HEARD THE OWL CALL MY NAME—I MUST HAVE BEEN MISTAKEN
*Miles Klein, East Brunswick, N.J.*

THE KING AND II
*Diana Harding, Yonkers, N.Y.*

ANOTHER BOOK, by Desi Arnaz
*Frank Di Palma, NYC*

THE EFFECT OF DELTA RAYS . . .
*A. Kaufman, Scarsdale, N.Y.*

THE OTHER SIDE OF MIDNIGHT
*Michael Seymour, NYC*

HARRY AND WALTER LEAVE NEW YORK
*Mrs. Anna Lambiase, Brooklyn*

THE TRIAL SEPARATION OF FIGARO
*Jamin Alcoriza, NYC;*
*Anthony Gray, Closter, N.J.;*
*John Stevenson III, St. Louis, Mo.*
*Lian Farrer, North Brunswick, N.J.*

T. S. Eliot's PLOP, PLOP, FIZZ, FIZZ, OH WHAT A RELIEF IT IS
*Raymond S. Kauders, Pittsburgh, Pa.*

SEQUUS
*M. Barden Prisant, Roslyn, N.Y.;*
*D. R. May, Syracuse, N.Y.*

THE BRIDE OF FRANKENSTEIN'S PERIOD IS LATE
*Judith Klein, East Brunswick, N.J.*

WINNIE THE POOH TOOH
*Carolyn Hymson, Cincinnati, Ohio*

Woody Allen in THE FRONT'S BACK
*Ellen Proscia, Orangeberg, N.Y.*

Dee Brown's NOW BURY THE REST OF ME
*Caryl Lee Rubin, NYC*

THE WIZARD OF OZ AND HARRIET
*Linda Neukrug, Brooklyn*

DON JUAN, TWO
*Ruth Surrey, Kew Gardens, N.Y.*

WHY NOT THE BEST—COMPLETE WITH ANSWER BOOK
*Judith A. David, Cambridge, Mass.*

Dostoevski's THE REPOSSESSED
*Dora Ullian, Newton, Mass.*

HOW THE WEST WAS WON, TWO
*Edward Ferron, NYC*

SON OF NAUGHTY MARIETTA
*Michael Deskey, Wauwatosa, Wis.*
*sp. ment.: A. C. Beattie, Washington, D.C.*

I LOVE YOU, SON OF JUNIE MOON
*Heidi Jackson, Amherst, Mass.*

A 35-MM SLIDE OF THE ARTIST AS A YOUNG MAN
*Paul Walker, Cambridge, Mass.*

WHAT KEPT YOU, GODOT?
*similarly: Susan Klein,*
*East Brunswick, N.J.;*
*Howard Kuperberg, NYC;*
*Augusta Wind, Cambridge, Mass.;*
*Lauri Halderman, New Bedford, Mass.*

THE INTERNAL REVENUE CODA
*Robert S. Holzman, Danbury, Conn.*

ONE MORE TIME AND AGAIN
*Lydia Wilen, NYC*

THE TAKING OF THE 14TH STREET LOCAL (ALL TIMES)
*Jeff Monasch, Brooklyn*

PAVLO HUMMEL AT OFFICERS' CANDIDATE SCHOOL
*Ellen Conford, Massapequa, N.Y.;*
*Ross Allen, Bloomington, Ind.*
*sp. mention: Iris Bass, Brooklyn;*
*Ben Kessler, Brooklyn*

Tom Laughlin is WILLIAM JOHN
*Eugene Brunner, Buckeye Lake, Ohio*

ALL THE PRESIDENT'S MEN ON PAROLE
*Gene Brown, Hollywood, Calif.*

SON OF THE SUN ALSO RISES
*Tadas Osmolskis, Richmond Hill, N.Y.*

KING KONG
*R. Sander, NYC*

CARRIE GOES HAWAIIAN
*Madelyn Kaplan,*
*Croton-on-Hudson, N.Y.*

Holden and Dunaway in RERUN
*David Yarnell, Los Angeles, Calif.*

LIFE AFTER LIFE AFTER LIFE
*D. Schoenberg, New Brunswick, N.J.*

CAT ON A SOLAR PANELED ROOF
*Allan B. Smith, NYC*

Paul Mazursky's NEXT STOP, 34TH STREET
*Ewart Graham, Buffalo, N.Y.*

APOCALYPSE NOW, PART II: THE CLEAN-UP
*Janet Herbert, NYC*

I WAS—I'M DEAD, by Neil Diamond
*Ann Wilson, Chapel Hill, S.C.*

OLIVER HUSTLE
*Nick Vanderbilt, Oyster Bay, N.Y.*

1984 REVISITED
*Holly Sean Kennedy, Yardley, Pa.*

SUPERDUPERCALIFRAGILISTICEXPIALIDOCIOUS
*Mimi Cohen, Orange, N.J.*

DUDDY KRAVITZ, JOURNEYMAN
*Bruce Klein, East Brunswick, N.J.*

ABSOLUTELY YOUR LAST CHANCE DIET
*Alice Poch, East Brunswick, N.J.*

Broadway's rock musical, THE NATURAL LOOK
*Bruce Karp, NYC*

WHY WE WERE THE WAY WE WERE
*Eileen Barken, Brooklyn*

THE RUSSIANS HAVE ARRIVED, THE RUSSIANS HAVE ARRIVED
*Alan Levine, Copiague, N.Y.*

John Updike's RABBIT RERUN
*Mark Sardella, Wakefield, Mass.*

THE GREATEST STORY EVER TOLD, PART II
*similarly: John J. Coniglio, NYC; P. McKay, Washington, D.C.; Beth Bostic, Winston-Salem, N.C.; Arthur D. Grossman, Livingston, N.J.*

FINNEGAN'S FUNERAL
*Chet Barkan, Levittown, N.Y.*

Billy Wilder's ONE, TWO, THREE, TWO
*Dan Cane, Greenbrae, Calif.*

SAME TIME, NEXT YEAR AT MARIENBAD
*E. Rubinstein, NYC*

THE CHARGE OF THE LIGHT BRIGADE RIDES AGAIN
*Jan Marie Sarro, Hewlett, N.Y.*

YOUR ARMS LONG ENOUGH TO BOX WITH GOD
*Joan Honymar, NYC*

JONATHAN LIVINGSTON SEQUEL
*Paul Ambos, Linden, N.J.*

JUDE THE INVISIBLE
*Robert M. Hunt, Cambridge, Mass.*

**Contest Rules:** One entry only should be sent to Competition Number 295, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 9. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive a two-year subscription to *New York* and runners-up will receive a one-year subscription. Results and winners' names will appear in the issue of October 10. Out-of-town postmarks are given three days' grace. Postcards if possible.

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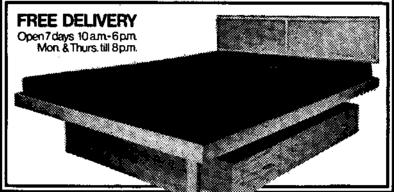
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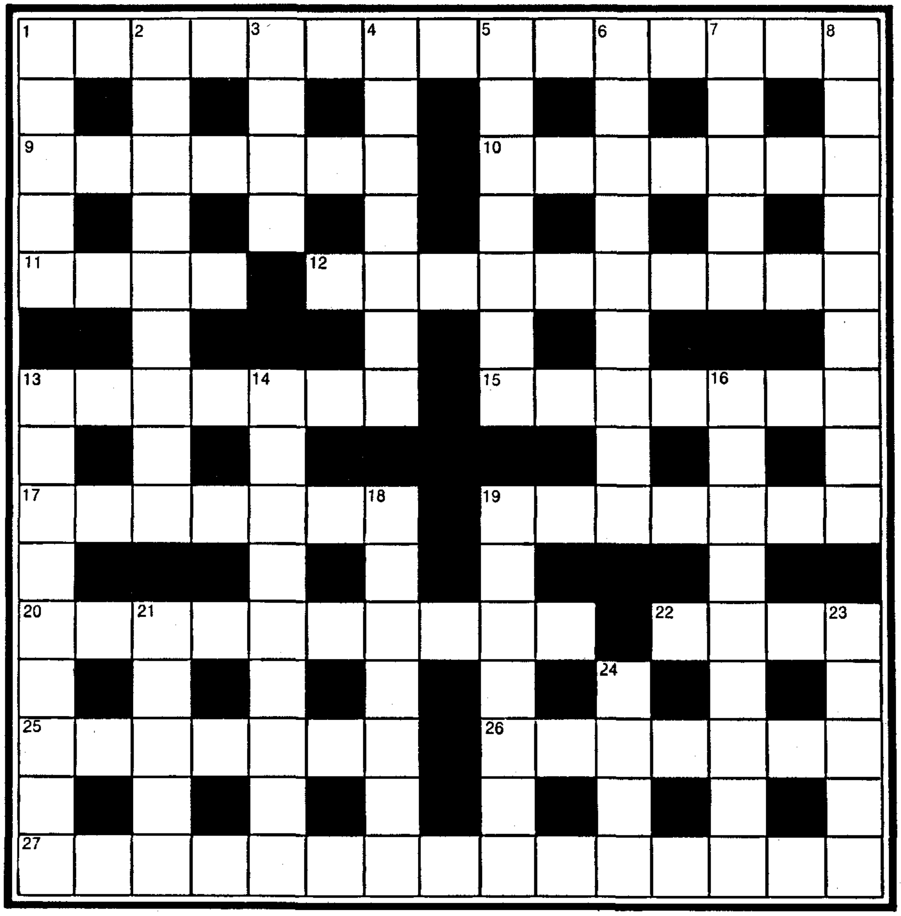
# WORLD'S MOST CHALLENGING CROSSWORD

FROM THE SUNDAY TIMES OF LONDON



## Clues

**ACROSS**

**1** Upholder of the law who discovers little licence in writer and artist. (6, 9)

**9** This book gives a French lesson about the team. (7)

**10** Country where one is not well and the opposite of healthy (7)

**11** Short distance for a cart to go back. (4)

**12** Dam a spring for the Scottish town. (10)

**13** Put on outside article—it may be wet! (7)

**15** Curl a little right round the fireplace. (7)

**17** "You lack the season of all ———, sleep" (*Macbeth*) (7)

**19** Quietly tell for the priest. (7)

**20** Given up to god if in charge among the holy. (10)

**22** Pure creature. (4)

**25** Preserved a farewell in a piece of music. (7)

**26** A woman holds a lot of powers to produce a body. (7)

**27** One acts differently when involved with heredity from the very beginning. (5,3,4,3)

**DOWN**

**1** Friendly is a friend behind the piano. (5)

**2** A turn I manoeuvre under the light, being exuberant. (9)

**3** Get the gun ready for shooting the bird. (4)

**4** Study excursion in outline. (7)

**5** Not one which may be in there. (7)

**6** Indulgence to an untidy cleaner. (9)

**7** Carried away although there is nothing missing from the country. (5)

**8** Going east with a girl—it's something for the shoulder. (9)

**13** Direction indicators which give one a beating after one's turn. (9)

**14** Where they retire when their game is off form. (9)

**16** To be let although there are funny holes in the roofing. (9)

**18** Food container does not go down in shipwreck. (7)

**19** Full when it is the northern player's turn. (7)

**21** Authentic works but apart from the first letter of unknown authorship. (5)

**23** Appointment in Coventry Street. (5)

**24** Preparation for the theatre is not quite what the screen is used for. (4)

**Solution to last issue's puzzle:**

| | | | | | | | | | | | | | | |
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**Succeeding weekends, once a month during the next six years, featured — in person at Tarrytown House — such stars as Robert Redford, Paul Newman, Raquel Welch, Warren Beatty, Burt Lancaster, Faye Dunaway, Mike Nichols, and many others.**

**A surprising number of film figures made multiple visits to Tarrytown as weekend guests: Woody Allen, Betty Davis, Robert Altman, Robert Evans, and more.**

**Even more surprising were the number of films that have had advanced screenings at Tarrytown — shown here prior to their New York openings: these include "Annie Hall", Bloody Sunday", "Shampoo", "Day of the Locust", plus more than a dozen others.**

**Now, in an important opening for our seventh year of film weekends, Judith Crist's guest will be Oscar-laden**

## DIRECTOR
## FRED ZINNEMANN

**who will show an advance screening of "Julia" based on Lillian Hellmann's memoirs in *Pentimento.***

### The Weekend: September 23 - 25

**Zinnemann is the celebrated director of such films as High Noon, From Here to Eternity, The Nun's Story, A Man for All Season's, Day of the Jackal, The Men, The Sundowners and others. A retrospective showing of his films will be presented during the weekend.**

***Julia* was written by Alvin Sargent and stars Jane Fonda, Vanessa Redgrave, Jason Robards, Maximilian Schell and Hal Holbrook.**

**Weekends begin at 7 p.m. Friday evening with a welcoming cocktail party to meet the visiting guest and continue until the wrap-up discussion that follows Sunday's Bloody Mary lunch. The fee of $120 per person includes lodging for two nights (double occupancy), plus five gourmet meals, six feature films and many free amenities, including the Sunday New York Times, swimming, tennis, paddle tennis, etc.**

**For further information, call Toni Schwer — or send $30 non-refundable deposit.**

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Executive Conference Center

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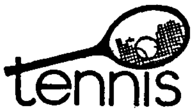

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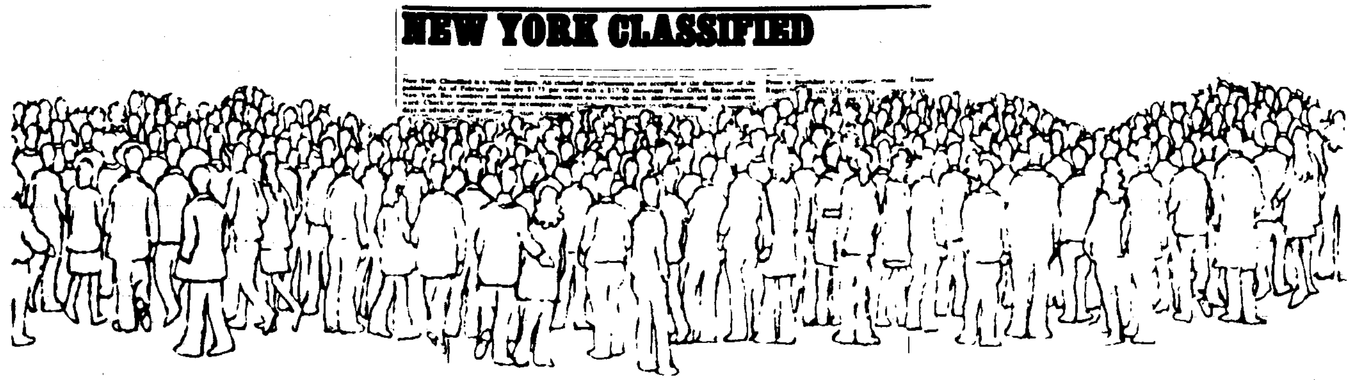
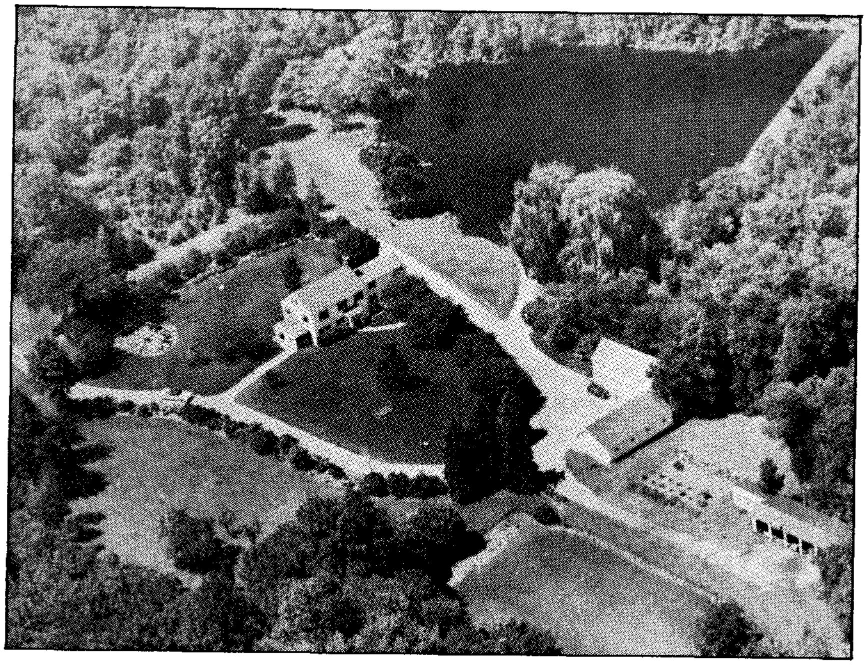


# TOWN & COUNTRY PROPERTIES

**This is a Weekly Real Estate Section** limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: 1 time ad—$134 per inch; 2 consecutive ads—$117 per inch each; 3 consecutive ads—$109 per inch each; 4 consecutive ads or 13 during one year—$100 per inch each. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $5 for NYM Box Number. Complete rates available upon request. Payment & closing dates are the same as regular New York Magazine Classified.



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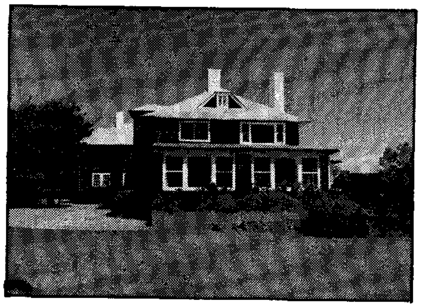
## EAST HAMPTON - AMAGANSETT



**Charming two story frame residence on approximately 2½ acres of beautifully landscaped property. Adequate space for pool and tennis court. Walk to ocean. $195,000. Shown by appointment only. Call:**

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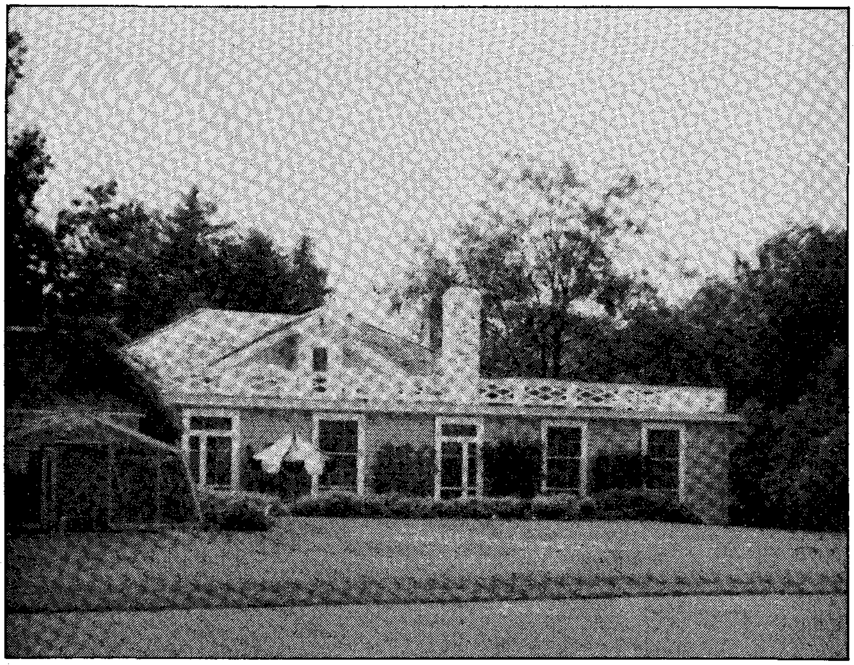

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10.4 acres, within 7 minute walk to water, surveyed, gently rolling, private drive. $11,700, 15 year bank terms.

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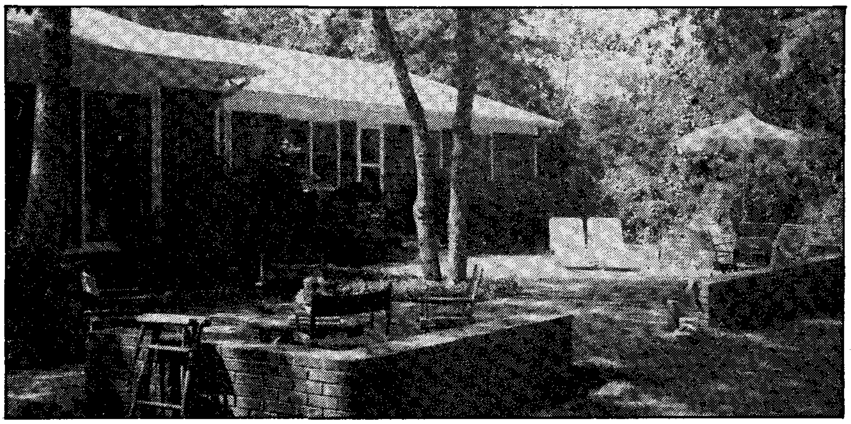

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## American Journal/Doug Ireland

# CARTER AND LANCE: THE OVERDRAFT DODGERS

> "...Carter and company cannot make this case disappear by snowing or smearing the press. Each day reveals new information..."

The Carter administration's stonewalling of the Lance case continued at the president's press conference last week. The man who named his debt-ridden Georgia banking buddy as the government's budget director tried to grin his way past our powder-puff Washington press corps. It almost worked: For the first quarter of a rather short press conference, the questions came on Zimbabwe, Cyrus Vance's China trip, and the Panama Canal . . . all properly presidential issues shrewdly introduced in Carter's opening remarks. The imperial presidency again.

Finally, somebody brought up Lance. The response was a classic southern filibuster. Carter started to fumble but was spared any serious challenge by the home team: Cox Newspapers' correspondent Andy Glass popped up with an off-the-wall query about widening the Panama Canal. The pertinent part: The chain Glass works for is partly owned by Anne Cox Chambers, a $26,500 contributor to Carter's gubernatorial campaign and now his ambassador to Belgium. (Some reporters on the Atlanta *Constitution* are grumbling that management has told them to lay off the Lance-Carter story as "unimportant.") Anne must have been happy at Andy's save. Carter certainly was. When Glass interrupted the Lance questions by saying, "Now to get back to the Panama Canal," both he and Carter cracked up.

Jody Powell, Mr. Carter's flack, was not laughing the next morning when he made a Ziegleresque appearance on the *Today* show. Any questioning of Lance's conduct was "foolishness," charged Powell. "It's grossly unfair to talk about ethics." He then proceeded to suggest that some of the press people now asking rude questions about Lance's affairs could hardly stand up to the same scrutiny: "We could talk about reporters' expense accounts." Reporters are a notoriously sloppy bunch when it comes to their personal finances, but with "enemies lists" still fresh in the memory, it sounded much too much like intimidation instead of the good-ol'-boy humor which Powell no doubt thought it was.

UPI

**Through a debtor's prism:** *Good ol' boys.*

But Carter and company cannot make this case disappear by snowing or smearing the press. Each day reveals new pieces of information which, when added together, cry out for full investigation:

☐ Senator James Sasser (D., Tenn.) received a large loan during his campaign from the same banking Butcher brothers who granted Lance a controversial huge loan. Is that why Senator Sasser opposed recalling Lance for additional questioning?

☐ Why did Thomas Mitchell, Lance's trustee, exercise Lance's options to buy more bank stock *after* Lance became OMB director? The exercise of these options meant Lance bought more stock which by law he could not sell for another nine months while he got deeper into his governmental role. Shouldn't prudent policy dictate that the options be sold outright, thus moving Lance away from any further conflict of ownership?

☐ Hubert "Herky" Harris, an Atlanta banker named by Lance as OMB's director of congressional affairs, said the reason he delayed two weeks in getting back to the Ribicoff committee with complete information on the First National Bank of Chicago loan was that he couldn't get Mitchell on the telephone. A Senate staffer close to this investigation brands this excuse "clearly implausible," since Mitchell made himself available to the press a few days later. Why the delay?

☐ The comptroller's report revealed that collateral was not initially a condition of the loan granted to Lance by First Chicago. Terms on the draft were only agreed upon at a later date. Why did two additional statements to the Senate by Lance and his trustee omit this fact?

☐ When the loan was finally made, it was divided by the First Chicago into two loans: One, of $1.8 million, was fully collateralized; the other, of $1.6-million, had no collateral at all. Why such a peculiar arrangement?

☐ First Chicago says its loan was granted because Lance "looked good on paper." A Senate prober comments that "if you look hard at the comptroller's exhibits, it is clear that Lance was, in fact drowning in debt." Why, then, was this loan ever granted at all to an obvious bad risk? Especially to one without collateral?

☐ Manufacturers Hanover sent Lance eight dunning letters between July 11, 1975, and November 5, 1976. Why did it take Lance a year and a half—the length of the Carter campaign for the presidency—to come up with the money?

☐ Did the National Bank of Georgia's corresponding account at the Continental Illinois National Bank and Trust Company in Chicago suddenly drop from $1.93 million to $53,000 right at the time Lance was negotiating his $3.4-million loan from First Chicago because Continental wouldn't give Lance a personal loan?

It's up to Congress now. It will have its first chance to open up this case when the Ribicoff committee opens its new two-day hearings on September 7. But if the press lets that august body—dominated by the president's party—get away with a repeat of its January whitewash of Lance, it will perhaps have ignored a story that could tell us more about the brokering of power and influence in this administration than anybody could have imagined eight months ago.

*Doug Ireland was assisted in this report by Nick Thimmesch in Washington and by Ken Lerer in Atlanta.*

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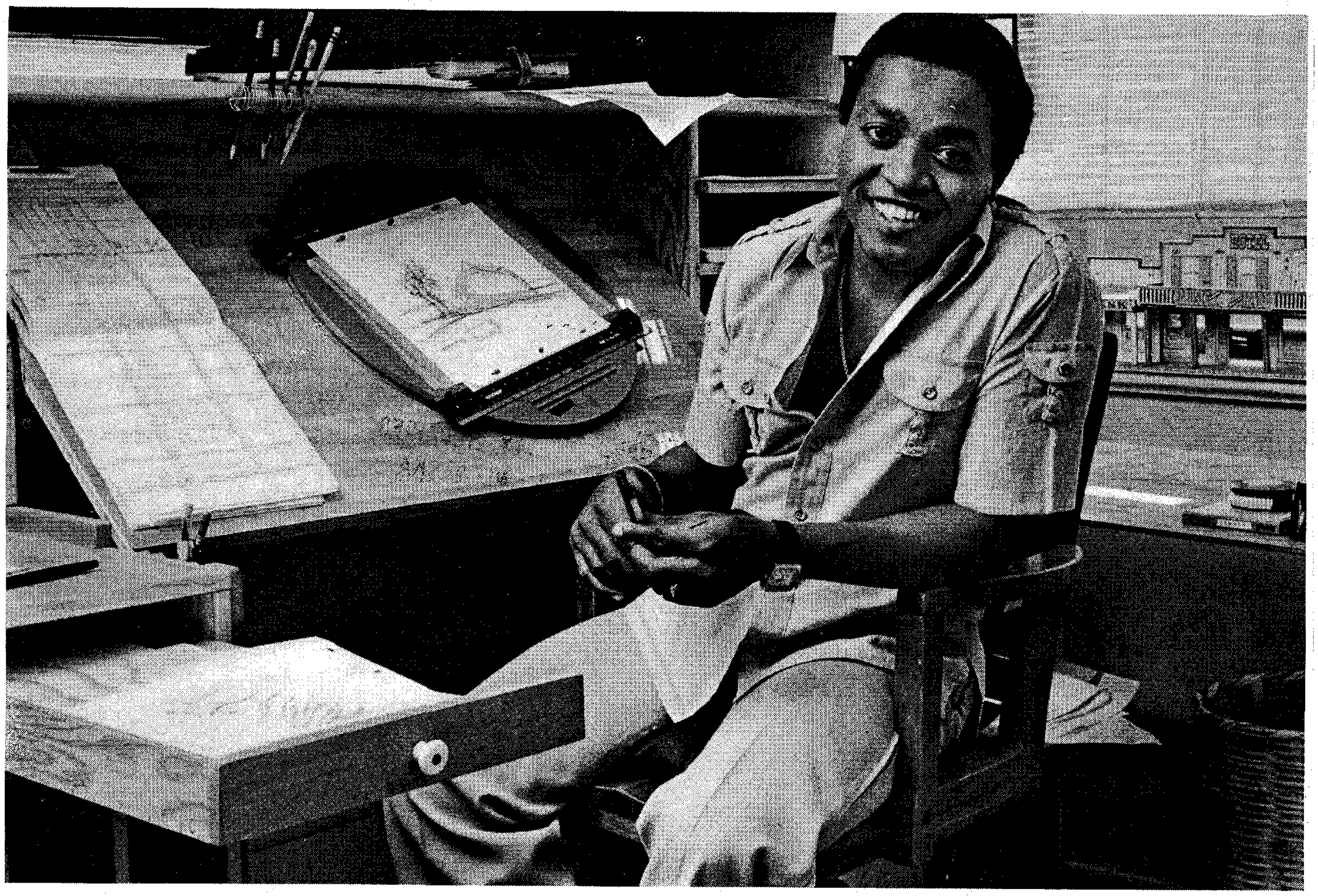

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## JIM SIMON

HOME: North Hollywood, California

AGE: 30

PROFESSION: Film animation producer, director and designer

HOBBIES: Music, painting, handball.

MOST MEMORABLE BOOK: "The Hobbit" by J.R.R. Tolkien

LATEST ACCOMPLISHMENT: Winning the U.S.A. Film Festival Award for "The Strike," a five-minute animated film produced for the Black Psychiatrists of America.

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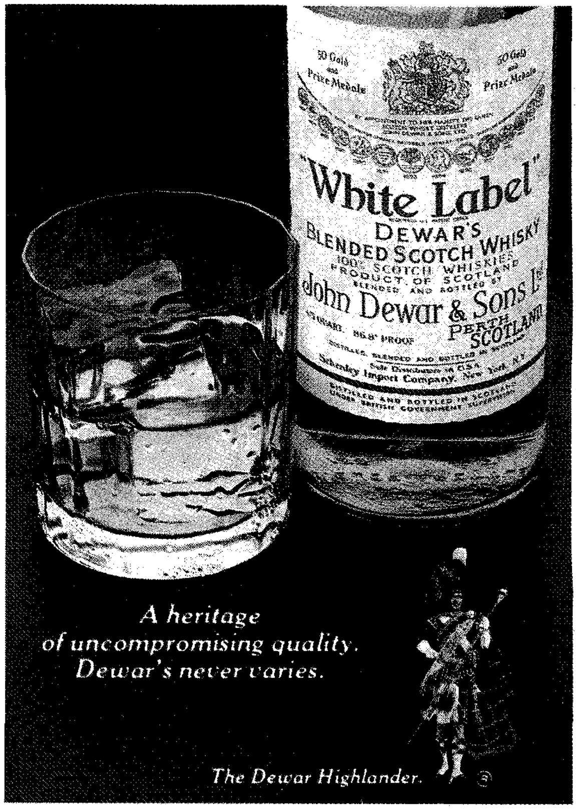
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